

ANGLIA RUSKIN UNIVERSITY

Faculty of Health Social Science and Education

Expressive Arts in Ecotherapeutic Contexts: a social intervention for Autism.

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A thesis in partial fulfilment of the requirements of Anglia Ruskin University for the degree of
Doctor of Philosophy

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ABSTRACT
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Expressive Arts in Ecotherapeutic Contexts: a social intervention for Autism.

Within the current education environment there are those who, due to differences in brain architecture that affect social understanding, are outside of what is regarded the norm, of the neural typical (NT). For these people with an autism spectrum condition (ASC), the world can be a confusing and frightening place (Jordan, 2007). It can be argued that reductionistic/behaviourist models of learning, based on a competitive performance and targets measured against predetermined national standards of achievement, create environments that isolate and constrain, causing anxiety for people with autism.

How the topic was investigated

As part of their further education art and performing arts curriculum, four 16 to 19-year-old students with ASC engaged in art making of masks while in natural woodland. Expressive Arts Therapy was used as an alternative model to support assessment of their work, by enabling the viewer to re-experience the sensate experience held in their ASC artwork/masks through Schaverien's (2000) concept of 'scapegoat transference'. This entails an embodied, attuned, non-verbal, dance/movement response to the ASC-made mask, followed by visual art making, which embeds an aesthetic countertransference into poetry.

What was found

Coding this intermodal poetry through Galvin and Todres' (2010) 'embodied interpretation' and Faulkner's (2009, p.27) poetic 'research tankas' arrived at a distilled version of the original ASC live art process as a series of embodied interpretation tankas poems. When read, these evoked in the viewer or reader the heuristic essence of the ASC live art process (Baggs, 2007).

What conclusions were drawn from the evidence

Creating such sensate ASC live art tankas poems may form an appropriate assessment method for visual art making for those with and without ASC. As such, it makes an original contribution both to assessment in the arts and intervention for ASC.

I claim that my methodological journey and pedagogical interpretations make a unique contribution to knowledge in this discipline.

Key Words

- Neural-Typical (NT)
- Autism Spectrum Condition (ASC)
- Expressive Arts Therapy
- 'Scapegoat Transference'
- Intermodal Transference
- 'Embodied Interpretation'/'Research Tankas'

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CHAPTER ONE

PERSONAL NARRATIVE AND AUTOETHNOGRAPHIC INSIGHTS

1.1 Introduction

Freeman (2004) discusses how it is through telling of our own life stories from the past that we make interpretation in the context of the present. Chang (2008) develops these ideas to form Autoethnography as a Methodology, by describing four assumptions embedded in his conceptual framework. These can be summarised as:

- Culture is a web of self and others.
- Self-narratives can be used as cultural texts through which the cultural understanding of self and others can be gained.
- Cultural understanding of one's own story grows out of in-depth cultural analysis and interpretation.
- Autoethnography is an instructional tool to help gain a profound understanding of self and others and effectively with others from diverse cultural backgrounds.

Denzin and Lincoln (2005, p.422) posit that an Autoethnographic experience 'provides a template on which audiences begin their own process of critical reflection'. They further state that Autoethnography can become a reflective process of: 'Internalised ethnographic practice in which a performer uses lived experiences and personal history as cultural site' (p.422).

As a child, I was intrinsically aware of my sensate, experiential and feral connection to nature and of being part of it, and how alien school felt. I sense a correlation with this period of my life and how it parallels with autism spectrum condition (ASC) alienation through differences of perception and learning.

1.2 Tracing the Thread

Before embarking on this PhD project with ASC participants, I had learnt how to work in and across the expressive arts. I will trace the thread of my formal and experiential

journey to forming my theory and practice and how I was drawn towards undertaking this project. My own Autoethnography looks to insights and perceptions gained from looking back and reinterpreting my life script in relation to the web of self and others – in which I include art and nature. I recognise from this journey the existence and reconfiguration of my cultural bias of perception and the realisation of a methodology for connecting to diverse cultural backgrounds, perceptions and languages.

As a child, two childhood interests, namely art and nature, were the only things that made any sense of the adult world around me in post-Second World War England of the 1950s. My parents and grandparents had migrated from the trauma of the ‘Blitz’, the East London bombings of World War Two, to the adjacent county of Essex, where I grew up. Their loss and emotions were locked away under a veneer of normality and control, a nation in denial of its trauma, loss and grief caused as a result of the war. At school, I learnt to know my place and not exist outside of this constrained model of living, except for my escape into art, play and being in nature; it was a kind of dissociated decentring into a different reality from this damaged adult world. As Robinson (2006) suggests, I was being ‘educated out of my creativity’ and, with it, away from my sensitivity.

On 5 July 1969, at the age of 15, I went to the Rolling Stones free concert in Hyde Park, a forerunner to Woodstock’s August 1969 festival. I was wide eyed at the sense of unconditional love and belonging in this shared community of music, art and nature. I felt empowered, and that my generation had found another creative and collegial way of being, through nature and the arts. In 1973, I went to art school and discovered, for the first time in my life, a world that I connected with and in which I felt understood and accepted. I had learnt to play music and perform in bands before I went to art school, my instruments being guitar and bass guitar, and it seemed natural to join the art school band. We played locally at ‘do it yourself’ venues countywide and at London ‘Punk’ rock gigs. I was in the midst of experiencing a movement towards intermodal relationships across the arts.

My art school studio experience moved further and further into the experiential visual arts, such as the Surrealist meanderings based on Breton’s (1933) ‘Automatic Drawing’ and the lyrical embodied dance/paint/dialogue of Matisse, Kandinsky, Schwitters and Pollock. In

my art studio practice, I embarked on painting through embodied enactment similar to Pollock's action paintings. I later saw that this embodied action painting was aligned to Jung's (2009) 'Red Book' experiential practice of producing mandalas and his discussion with the self and collective unconscious through 'active imagination' (defined ch.2 p.91). Pollock had studied both Jungian therapy and North American Indian ritual such as the 'medicine wheel', the four directions and animistic shamanic processes that enable a ritualised shift in consciousness, as does Jung's (2009) 'Red Book' practice of 'active imagination'. I saw parallels between expressive and expressionistic arts, for example the ritualistic dance painting of Pollock and the spirituality held in African art objects. My art school degree thesis (1979), entitled 'The Religious carvings of the Yoruba people of North West Nigeria', looked at the symbolic and fetishist animistic use of imagery that was intertwined in belief system and cosmology. I was particularly interested in the Yoruba Earth Goddess Onile devotees, the 'Ogboni Society', and their powerful and animate ritual object called the 'Edan Pair'. The 'Edan Pair' were created by the Shamans through a complex and multimodal art process involving abstinence, dance, aural song, sculpting and painting. These Shamans left their everyday self through ritual, dance and art making to work with the emergent art object as the experiential product of the evoked intention. I began to see my paintings and music in a similar vein, where embodied movement and dance began and interacted in the process; the outcome in paint was a series of static records and, in music, as a linear passage. Each was reflected upon in my sketchbook and notebooks. I was returning to that intuitive childhood place I had known in nature, playing in a world of active imagination. I saw this as a way of being that sought an experiential, heuristic, knowingness and which I much later identify with in my participant students with ASC.

I left art school in 1979, a lean time for all of the arts. I had some success exhibiting my work at the Royal Academy and the Blackheath Gallery London and received an Arts Council grant. Over the next eight years I intuitively and phenomenologically formed a kind of intermodal expressive arts therapy, as I danced 'action paintings' in my studio space. I intertwined embodied dance of dialogue with the painting and then in reflected prose from painting to sketch/notebook. My work at this time was simultaneously supported by a dichotomised existence, working part time in tertiary art education and the business galleries of London's Cork Street. At the end of this period, I had a deep

yearning for art as part of a community and for being no longer alone in the reductionistic ivory towers of academia or the business market place.

In 1984, my son was born and the increasing financial responsibilities of parenthood led me to retrain to become a mainstream secondary school art teacher. My 1987 Post Graduate Certificate in Education (PGCE) training in Art and Design was enriched by the teachings and theory of Jean-Jacques Rousseau's (1984) concept of education, nature, and the child, as well as John Dewey's (1958) child-centred approach to learning, thus nurturing the individual in a person-centred way. I was one of the last Art and Design teachers to be taught this way in the UK and, as leading UK art therapist Diane Waller (1991) suggests, in this period of time there was little difference between the training of art teaching and art therapy training.

I graduated from my PGCE in the year of the 1988 Education Reform Act, which led to the introduction of the National Curriculum by the prevailing Conservative government. I entered the teaching profession in a year of divided theoretical ideology and practical issues of professional survival and pragmatism in education. These changes were implemented during the probationary period of my teacher training placement and the strain of this year contributed to me developing Bell's palsy, a numbing to the left side of my face and weakening of my left arm. I now reflect that the deconstruction of my imaginal, experiential and nurturing relational connection to the arts into mechanistic objective activities had a deep, somatic effect on my right-brained creative psyche which I held in my body. I struggled through teaching in a mainstream school under this constraining cloud with moments of clarity and empowerment outside of the 1988 National Curriculum structure, a deconstructive interpretation of Callahan's (1976) Ruskin College address, in which he aired his inclination that there should be 'a basic curriculum with universal standards' (Callahan, 1976, paragraph 12).

My first deep experiences with altered, or non-ordinary, states of reality came about as a result of my own personal crisis. The first involved my altered liminal dream state of unconsciousness after a near death experience in a car crash in 1971. As a result of my injuries sustained from the crash, I drifted in and out of consciousness, into non-ordinary realities, for over three weeks. I recall deep images and dream state experiences connected

to this time. Secondly, in 2000, during my position as a key stage three and four art teacher, I suffered from work-related stress. Education had, at this time, become swamped by business management models of reductionist, mechanistic, operant behavioural and total quality management (TQM) systems, which my former workplace had vigorously applied across the whole curriculum. Coming from a child-centred emergent philosophy of teaching, I found that the application of these models to creativity had all but killed the very essence of what I believed creativity was. They had replaced emergent thinking and feeling with goal-orientated predicted outcomes, where the individual had little or no input towards the resultant art work. Art had become a totally managed product through a reductionistic mechanistic process.

My body and mind became dissociated into a period of anxiety and depression. I had several months away from work and found some solace by being with, and connecting to, nature – as in my childhood, nature seemed the only thing that made any sense. Trees took on human forms that echoed my relationship and connection with them as part of nature. As I drew these forms, the act of being still and focused with trees opened my relational experiences with nature. I believe Van Gogh was in a similar place in his relational experience with nature. I worked with a cognitive behavioural therapy (CBT) therapist, who restored my equanimity such that I could return to work.

On my recovery and subsequent return to work in 2001, I managed to obtain funding and training for the University of Hertfordshire Arts Therapies Foundation course, an experiential learning in the arts in the form of therapies led by drama therapist Phil Jones (2010). Here, I quickly moved from the concept of art as a product of objective aesthetic values, to art as an experiential world of process. That is, art as the aesthetics of the senses, the imaginal language of the soul, something I had always owned but had lost touch with. The course reading list introduced me to Shaun McNiff's (1992) book *Art as Medicine* and, upon reading it, I became aware of shifts into altered states held in expressive arts therapy and Shamanic processes. Further reading of Joan Halifax's (1991) *Shamanic Voices* and Michael Harner's (1990) *Way of the Shaman* led me to understand the non-ordinary realities of decentred dissociative shifts of the psyche. I then began to study the cosmology of shamanic work and how to journey between the different 'world' realities and 'non-ordinary' realities.

I saw parallels with shamanic journeying and Jung's (1935) concept of 'active imagination', published in Jung (1968), and analytical art psychotherapist Schaverien's (2000) embodiment of the experiential into art objects as 'scapegoat transference' (as further explained: 'transference embodied in the picture' in my literature review, Chapter Two, p.89 and p.91). I continued gaining considerable insight into how the arts and nature interrelate in shamanic processes. As part of my regular clinically supervised psychotherapy studies and practice, I crystallised parallels between shamanic practices, psychodynamic, ecotherapeutic processes, and the expressive art therapies. Jung's (1935) 'active imagination' and Hillman's (1972) concept of the 'imaginal world' as a language of the psyche linked the shamanic and therapeutic worlds through an ethically regulated psychotherapeutic framework. I intuitively saw a connection between art and the natural environment and embarked on a quest to visit and attune to the art of 'ancient chalk figures' in the English landscape.



Fig. 1 Ancient land as art or transference, Uffington White Horse

My own experiences of being with ancient art and landscape chalk hill figure became an attuned and relational process of transference between landscape/art, self and audio recorder/drawing in situation (Fig. 1). By making reflective notes and observations over the period of a day, my recordings comment on what I now see as a poetic decentred state whilst drawing and being in the landscape of the Uffington White Horse. I recorded the

following reflection of being with the figure and landscape whilst in the liminal zone of Jung's (1912) 'participation mystique', a state of non-differentiation of subject and object.

As if bounding from the earth, our normal dwelling state of consciousness.

Coming from primal roots into the deep psyche to gain knowledge to return to the 'here and now'. (Burrows Uffington, 2001)

I had visited the Wilmington 'Long man' and the Uffington 'White horse' chalk figures, spending days at each site in an attuned anthropology of drawn dialogue and recorded verbal reflection with the chalk figures and their environment. I was experiencing Jung's (1912) concept of 'participation mystique', published in Jung (1968), which he describes as a basic structure of mind aligned to the collective unconscious, stating that 'In the underlying collective level there is a wholeness which cannot be dissected' (Jung, 1968 p.46). I was decentering into the liminal space between the conscious and the collective unconscious, (described in table 1 Knill's (1978) intermodal process in expressive arts in education and therapy p.85). This psychotherapeutic process parallels the shaman's journey of going to other worlds with intention and bringing back an answer, often as knowing beyond words. As shamanic practitioner Harner (1990, p.96) states, 'the experience of the journey being in the nature of an answer to your question' can be seen to echo in expressive arts therapist McNiff's (2013, p.6) suggestion, that the arts are 'primary ways of knowing' that contain empirical knowledge of the experiential held in the art object.

1.3 From Autoethnographic Insight to Intervention for Autism

I accepted the position of Art Coordinator at a special school in Essex in 2002 and worked with young people who have autistic spectrum disorder. Here, I finally felt that I had a free hand to work with the Expressive Arts as a community-based project. Having achieved good grades at the University of Hertfordshire's Arts Therapies Foundation, this qualified me to therapeutically, ethically and safely use arts therapies skills in an education framework. Between 2002 and 2006, I studied for an MA in 'Educational Art

Therapy’ at Middlesex University. This conceded to the use of the Expressive Arts in the making of large sculptures as cooperative, collegiate works by people who have autism. This was a work-based learning project and the research involved the whole school in a multimodal project in the embodied creation of and reflective poiēsis. The school had a small farm and kept chickens, ducks, geese and sheep. Participants accessed a multimodal expressive arts process by embodied movement through mindful walking/being with the sheep and other animals in the school fields, to making and witnessing the making of large communal sculptures of sheep/animals, and then moving on to reflective verbal stories and drawings about the sheep/animals. This process embraced the Arts as a community and refers back to my Fine Art thesis ‘The Religious carvings of the Yoruba people of North West Nigeria’, where symbolic and animistic use of imagery is intertwined in a belief system and cosmology in a community. Inasmuch as the participants with special educational needs and disability (SEND) gained self-worth and belief through a collective Multi Modal Expressive Arts process, this challenges the notions of exclusion through disability and creating a social cosmology of self in, and as part of, community, and a sense of belonging and self-worth.

In 2005, on completion of the fieldwork, I moved from teaching in this Essex SEND school to a provision for students with SEND within a Further Education College. Here, I taught Performing Arts and Visual Arts to students aged between 16 and 19 who had autism. The classes were held in woodland attached to the college, as well as in more traditional teaching rooms. This Expressive Arts Consultant Educator (EXA) multimodal curriculum was essentially the same EXA course each year, highlighting one aspect of the Arts for exam and funding purposes. For example, in a year where the Performing Arts were the examination objectives focus, a multimodal process would still crystallise a thread through all of the arts as a multimodal expressive arts process, the art product being the focus for certification and funding. This Expressive Arts Consultant Educator multimodal process would continue in subsequent years, when the exam focus shifted to Media, Visual Arts and Crafts modules. This enabled students to expressively move through the arts with a focus on process, rather than outcome, in a multimodal way. The process incorporated embodied movement in dance, drama and walking in the natural landscape, to visual/tactile art making from the experience of movement, to story boarding and telling a story through film.

My teaching group within the Further Education College was with 16 to 19-year-old SEND students, a high proportion of whom had autistic spectrum condition. People within the ASC find processing through the language centres and working with symbol and metaphor difficult, as these functions require the processing of sensate experience through language-based associate cortex functions. As I will further explain in Chapter 2 p.22 neuroscientist Minshew (2005) purports that people within the ASC are more able to process information through their primary cortex through sensate phenomenological and experiential learning. Grandin (2010), herself a person within the ASC, cites that her primary visual cortex is fundamental in processing her ASC perception:

I think in totally photorealistic images in the brain... they found out I had this big trunk line running from the front of my brain deep into the visual cortex.
(Grandin, in Roth, 2010)

Through this neuroscience research lens, I suggest that a multimodal or intermodal EXA curriculum offers better access and inclusion for people with autism through the experiential and sensate perception of the brain's primary cortex, whilst still maintaining similar primary cortex access for neural typical people.

1.4 Autoethnography and reflexivity: towards a new methodology

I had elected not to apply for Hertfordshire's MA in Art Therapy as, in the UK, the art therapies follow the 'separatist' model and are still deemed to be separate models. An 'inter/multimodal' approach is not recognised, encouraged or taught in this British Association of Art Therapists (BAAT) approved separatist training model. Also, no higher education training in expressive arts therapy was offered in the UK. In 2003, within a year of starting the Essex SEND teaching position, I had chosen to embark on Middlesex University's MA programme of research-based Work-Based Learning Study. This enabled me to take as the starting point my learning from experience and provided a highly original and personalised qualification.

This route helped me to construct a programme that enabled me to work with expressive arts in an intermodal/multimodal and person-centred way, which linked to my work-based

practice. My MA research was entitled 'Educational Art Therapy', which looked at the arts and autism in education. Being aware that the Middlesex MA was a research and not a taught programme, I set about forming my own study programme. As well as a strong expressive arts therapy academic reading programme, I embarked on a series of experiential and taught modules. I augmented these studies with a simultaneous AQA Certification in 'Counselling skills' and subsequent 'Advanced Diploma in Counselling' studying Transactional Analysis, Cognitive Behavioural Therapy and Person Centred and Person Centred Art Therapy Models. I also attended a Middlesex University Summer School on Psychological assessment.

This phase informed me that, in both education and psychology, there are person-centred and analytical approaches to human behaviour and that behaviour is simply what people do. My case studies in person-centred and analytical therapies explored how differing models of therapy considered the human condition. Rogers' (1989) person-centred therapy approach, like Dewey's (1969) and Rousseau's (1883) child-centred education model, explored emergent growth through nurturing and experiencing. Analytic approaches drawn from the field of psychological assessment assess or filter behaviours into named conditions. Through the classifying nature of analytical assessment, judgements about the 'norm' are negotiated. Some therapy and education models encourage compensatory behavioural modification through Skinner's (1938) Operant behaviour conditioning; in schools, it is usually through reward and sanction. To an extent, Operant behavioural conditioning underpins cognitive behavioural therapy (CBT) conditions by influencing our inner critical self-judgement to identify negative automatic thoughts and replacing them with alternate positive thoughts. On the other hand, Jung (1935) would argue that, to be in balance, we need to be in a relation with both our light and shadow personas. I realised the connections between the inner 'me' worlds and the outer 'not me' worlds (Klein 1932) (Winnicott 1971) and the attachment (Bowlby 1952) and attunement (Stern 2002) to internal and external worlds. From this diverse integrative and eclectic infusion of education and therapy models and approaches, I began to form notions of how I might better work with my students with ASC.

In 2003, I facilitated a study of groupwork at the University of East Anglia's (UEA) 'university certificate in groupwork'. This was part of my group facilitation practical

assignment and group dynamic study with other students in my peer group. I continued to explore the art and nature theme as a UEA student facilitator, during which I ran a peer group exercise where participants were invited to make a non-verbal dialogue with the mud in a mandala-shaped circle (Fig. 2). After the group had completed their non-verbal dialogue with mud, the intensity and frequency of feelings were discussed in a reflective group. In each case, the participants outlined that they felt an embodied transference had taken place during the art-making process.



Fig. 2 UEA non-verbal dialogue with the mud in a mandala-shaped circle

To the psychotherapist, the participants' emerging unconscious issues in earth-dialogue can be seen as an embodiment of the unconscious into the conscious 'here and now' through the art process. Schaverien's (2006) concept of scapegoat transference into the art object would suggest that, through ritual and psychic shift, the participants have embedded what Jung (1972, p.61-66) explained as representing 'the sensed dynamism of psychic events in a concrete way' into the artwork held in the circle of earth. Jungian Sandplay pioneer Kalf (2003, p.7) would refer to this mandala shape as a free and protected space, where she suggests that 'the therapist represents the protector, the space, the freedom and at the same time the boundaries'. I had learnt from this practical application that a non-verbal creative dialogue in an agreed space with safe boundaries assisted the group to shift into and return from non-ordinary states of reality. These

journeys into the collective unconscious brought back deeply shared experiential and empirically charged artwork, which could be further reflected on in this UEA group, and formed a potential to develop as research tools in subsequent groups.



Fig. 3 Mandala as a transitional and transformative space in nature

The following year, in 2004, my attendance at the Nature and Horticulture Conference Practical Workshop with Ronen Berger at Writtle College, Essex, demonstrated how to work with mandalas as a transitional and transformative space in nature (Fig. 3). Berger has worked in nature therapy with ASC participants and notes that the making of mandalas in nature can become a transformative experience. Similarly to Kalff's (1980, p.7) 'free and protected space', Berger's (2008, p.113-132) concept of 'building a home in nature' is the creation of a sacred space – be it shelter, shack or mandala – that, in therapy, can be seen as a protected space free from intrusion so as to safely allow the performance of transformative ritual.

These earth work experiences drew me to work more closely with nature in professional contexts, especially nature as a learning and therapeutic environment. This prompted me to take a 'Roots of Learning' course and a 'Reconnecting to Nature' course in 2003 at Schumacher College, Dartington. The 'Reconnecting to Nature' course was a one-week residential led by Alan Dyer and John Cree. The course viewed nature as an educational learning environment, which included a Muir trek experience of walking silently in nature from dawn till dusk and subsequent heightening of sensate experiences. In 2006, I undertook a one-week residential at Schumacher College led by Dr Stephen Sterling,

‘Weaving an Ecological Culture in Education’, which was a ‘Sustainable Holistic Paradigm in Educational Planning and Application’. These experiences led me to investigate research studies on Forest School and Ecotherapy.

I subsequently qualified as a Level 3 Forest School Leader in 2007 and this ensured my safe and ethical practice in woodland and outdoor learning areas. My vision quest with my University of Strathclyde Certificate of Ecopsychology training in Knoydart, Scotland in 2007 extended my views that a protected sacred space in nature enhanced performance and transformative ritual. I have two memorable experiences of transformative altered realities in nature. The first was fasting, alone, from dusk till dusk, remaining within a three-metre circle of nature. My perceptive awareness of my environment and my place and connection to nature was heightened and embodied to a point where time disappeared and I was in another reality. The second memorable experience was dancing in a group circle to mark our leaving one reality for another, and subsequent silent ritual attunement to the natural world of sea and earth. From these ecotherapy performance and ritual experiences, which often used art, dance and aural tradition, I sought to understand what role these embodied and expressive art modalities took in learning and therapy, particularly in the outdoors.

I worked with Reichian bodywork and ecotherapist Nick Totton, Drama Movement Therapist Helen Payne in the UK, many others mentioned elsewhere, and trained with expressive arts therapy and Intermodal Expressive Arts Therapies (EXA) in the US and Europe. The thread that runs through this whole autoethnographic reflection, and continues in this thesis, is one of emergent and experiential understanding and of empowerment and nurturing. These experiences hold qualities that I have attempted to embed in my mediation of the transcendent function – the psychic function that arises from the tension between consciousness and the unconscious, and supports between other realities in creative and natural pedagogy.

1.5 A multimodal approach to experience

In 2009, simultaneous with my early pilot studies with ASC students, I attended a workshop led by Shaun McNiff at the Lesley University, Cambridge, Massachusetts, where he used a multimodal form of expressive arts therapy. This involves staying within the experiential aesthetic by witnessing and performing another's artwork through a parallel art process, and having one's own artwork performed to you through another's use of an art process. The group painted a piece whilst McNiff played a Kalimba, an African thumb piano. I painted a rhythmically patterned artwork with torn paper (Fig. 4) to represent movement. This painting was danced for me by another group member and further translated by my response to the dance through a clay modelled pot (Fig. 5). In pairs, we reciprocated the process for each other.



Patterned artwork with torn paper (Fig. 4)



Fig. 5 My response to the dance through a clay modelled ceramic piece

As I explain in my reflective notes (IEATA Conference 2009):

Shaun McNiff's Pre-conference workshop kindled and affirmed a multimodal approach in my work: In this process I noted that when I made artwork for myself my own issues, like Jackson Pollock entranced in his ritualistic dance of swirls and drips of his 'action paintings', I was 'in' the painting, I became the painting. Through reflecting another's art work I found myself dancing someone else's painting. But to dance a painting for someone else felt very different: empathising, reflecting, expressing and transmitting through being in their shoes. I found this a very freeing experience, expressing for another and it was more about putting my self aside and channelling another's creative output. To witness my own art work as dance was emotional and I received the beautiful gift of someone else's expressive dance honouring my artwork. I felt understood, held, welcomed and a sense of belonging in community.

(Burrows, 2009)

My multimodal experience in Shaun McNiff's workshop brought my focus to the differences between art making for self and art making as a response to the creator's artwork whilst being witnessed by the creator. The differences between being in the painting, and transmitting or channelling experience through expression, are profound. Both art-making processes were/are within the aesthetics of experience and, as such, are not interpretations but expressions of experience. I formed the opinion that the art object of people with autism in my research could become a research tool and, as such, an interface between what is perceived and what is objective, and the art-making process as a research instrument between sensation and experience. This would enable me to form a heuristic and experiential understanding of the experience of the person with ASC held in their art work. I researched further my role as facilitator, needing to go beyond assessment of the art-making product, in order to interpret meanings embedded as a result of the art-making process of participants with ASC, whether as witness during the experience or afterwards. This brought me to the research design that is the focus for this thesis.

1.6 From Autoethnography to meeting a gap in knowledge

As an artist, educationalist and therapist, I noted that, during my own EXA and ecotherapy practice, art making in nature facilitated not only a calming effect on myself, but also on my students who have ASC whilst they worked creatively in a forest school woodland. Frustrated by previous attempts to meet ASC needs through a predicted outcome, target-based education curriculum, I attempted to accommodate ASC perceptual learning by embarking on a more multi/intermodal, relational and sensate approach based on interactive teaching and learning style infused with elements of EXA. I used action research, Art-Based Research (ABR) to monitor my findings. The research project took place with four consenting 16 to 19-year-old students within a group of seven participants with ASC in a forest school (Knight, 2011) held in the natural woodland annexed to a further education college campus, where I was working at the time.

1.7 Identifying a gap in knowledge

To form an understanding of my ASC research participants' autistic perception as captured in their art making, I needed to find an approach without filtering a classification through my own neural typical (NT) lens. I had to weave a methodological path unpicking the assumption that my NT thinking, feeling, or behaviour was a valid and accurate assessment of what was going on for my ASC research participants. This thesis presents how a heuristic understanding of my participants with ASC emerged through an experiential, ethnographic study in a natural setting over a prolonged period.

The NT researcher/facilitator needs to be mindful of what Grandin (2010), who has autism, refers to NT as 'inattention blindness' – the NT filtering of sensate experience through 'associate cortex' processing. ABR tools that employ expressive art therapy multimodal or intermodal approaches can equip the NT researcher with a non-filtering phenomenological perception. This enables the NT researcher to bypass their usual filtering and engage with what they experientially sense, rather than forming a projection of pre-owned concepts or pre-experienced truths onto the raw sensate experience of the students with ASC as held in the products of their art making.

1.8 Theoretical framework

Dewey's (1958, 1969, 1980) concepts of experiential learning in nature, education, and art hold a potential to meet ASC need as well as deliver an educational curriculum. My research is concerned with the language of ASC and the shifts in perceptual states that the non-autistic or NT person/facilitator, or practitioner/researcher, needs to experience in order to faithfully access, interpret and converse in an ASC perceptive world. Minshew et al. (1997) suggest that this phenomenological ASC perceptive world is typically processed in the 'primary cortex' of sensate experience. 'Inattentional blindness' (Grandin, 2005) is dependent on (Ozonoff et al., 2002, 2004 and Pennington et al., 1991) definition of executive functioning (EF) (outlined in chapter 2 p.50 and p.53). This EF filtering of information from sensate experience in the primary cortex into the associate cortex. This means that sensate experience in the NT primary cortex is further filtered through EF into concepts that relate to previous NT experiences, before being held in the consciousness of the associate cortex. As discussed in chapter two p.54 weak central coherence (CC) (Frith and Happe, 2006) in participants with ASC prevents this further EF filtering into concepts held in the associate cortex; hence, for the person with ASC, sensate experience in the primary cortex is the dominant form of perception. Expressive arts in both disciplines of Therapy and Education (McNiff, 1992; Knill, 2005) can look to phenomenological and experiential concepts of 'active imagination' (Jung, 2000) (see 2.13 p.91) and Hillman's (1974) language of the 'imaginal' to enable NT access to this unfiltered, primary cortex, unconscious experience.

1.9 Towards an art-based methodology

In this current research study, students with ASC-made masks and danced them in the woodland as part of an ongoing ecotherapeutic, expressive arts pedagogy. Knill et al. (2005) tell us that intermodal expressive arts practice such as mask making and dancing increases the potential for experiential decentred shifts into altered phenomenological realities. This can empower social change, relationality, communication, feelings of belonging and self-worth.

Levine (2015, p.62) comments that the child with autism ‘must have others speak for them’ in the aesthetic analysis of their phenomenological altered state. To address this, I invited NT workshop members practised in EXA, from three separate groups, conference and workshop, to take part in further aesthetic analysis of the artwork of my ASC students as co-researchers. Using ‘scapegoat transference’ as suggested by Schaverien (2000), three NT workshop groups responded to the masks produced by my ASC students through dancing, drawing and, finally, poetic writing. I sensed that a traditional textual discourse analysis would destroy what was intrinsic in the ‘live art’ process of these poems. Prendergast (2009, xxii) states that Poetic inquiry ‘is to synthesise experience in a direct and affective way’ which encapsulates and crystallises a heuristic understanding of experience held in text. I further analysed the poems from the three groups to triangulate common features emerging as responses to the masks. This yielded a gestalt poem that enabled the perception of the NT viewer and the autistic creator to be brought closer together: ‘Only when I dance as a wolf in the forest can I meet you in a world of mystery’ (line five from a gestalt poem).

The thesis will document and detail the culmination of my professional learning journey and the impact of my proposed approach to intervention to autism and, ultimately, provide a rationale to inform future policy and practice for those with (and without) ASC in both therapy and education.

CHAPTER TWO

LITERATURE REVIEW

Research Title:

Expressive Arts in Ecotherapeutic Contexts: a social intervention for Autism.

Research Question:

‘How might Art and Nature be a cross-disciplinary Social Intervention for Autism?’

2.1 Introduction

My research crosses the interpretive boundaries of more than one specialism and their inherent research protocols; as such, a review model will be used that illuminates what lies behind some of the literature written about autism, nature and art, which subdivides into neurology, ecology, and aesthetics. This chapter will explore firstly how interpretation and bias from my individual, cultural, chronological background and subsequent methodologies affects the essence of research and the perspective from which the literature was formed.

For the NT researcher working with people who have autism, a generic concept of internal perceptions, setting, and times based on NT understanding alone is not appropriate. This suggests that an autistic perception experience is denied to the NT researcher’s internal landscape, unless they are using research tools that can access autistic spectrum condition ASC perception. In other words, one cannot validate an internal NT landscape as being relevant to an ASC internal landscape without connecting through a common ground held in both ASC and NT perception.

The ontological question needs to be considered: is reality of an objective nature, or a product of individual consciousness? How does the chronological and contextual bias of the researcher’s publication and findings objectify or relate to the research subject? Nutley et al. (2002) suggest that a conceptual synthesis aims to form common approaches to literature search and review which retain key ideas, models and debates of the researcher and publication in the context of research, utilisation, evidence-based policy and practice implementation. Nutley et al.’s (2002) statement guards against reification of theoretical or cultural influence held within the text. This opens up vistas where the underlying bias

can be considered of what was thought and said through the chronological, perception model, and methods of the researcher's lens.

Putting what is written into context, this form of review is very much in the forefront when comparing definitions and concepts of what autism is alongside practical implications for professionals. A conceptual review model can form positions within a sliding scale between perceived reality and interpretative epistemology, between relativism and positivistic knowing. A conceptual review nurtures the realisation that different disciplines now contributing to the discourse on autistic spectrum condition (ASC) have different understandings and use of core concepts. Ecotherapy and Expressive Arts Therapies offer experiential modes of communication, learning, understanding, perception and attunement alongside (but not necessarily engaging with) positivistic, empirical, reductionistic methods of learning. This impacts on my whole approach to this ASC research. I will argue that the pathological and medical models' positivistic approach interprets and processes sensory experience through an NT-biased reason and logic, and excludes the sensate and experiential, replacing it with reductionistic 'truths'. This is not helpful to our understanding of the sensate in ASC perception. My research has sought to address this as a theoretical and methodological issue, towards an enabling intervention and more truthful evaluation of the processes and outcomes.

2.2 The particular challenges of researching into autistic experience

Professor Nancy Minshew (1997) conducted clinical trials through computerised tomography (CT) scans between an NT control group and an ASC target group. Minshew (1997) posited that more processing occurred in the visual and right executive areas of the brain of those with ASC than the NT control group.

...the control group (NT) displayed brain activation in the left executive and left language areas of the brain, whereas the autism group displayed brain activation in both posterior visual areas and the right executive area. (Dunn Buron et al., 2008, p.54-55)

Using neurological measured tests against an NT control group, Minshew (1997) found that the autism group:

1. Used more non-verbal visually orientated processing and retained letters as visual-graphical codes.
2. Relied on lower-level visual-spatial analysis, and had less activation in anterior regions and more in posterior regions associated with visual processing.
3. Showed more activation in the right-brain hemisphere.
4. That people who have autism have a selective impairment in complex information processing which does not involve visual-spatial processing.

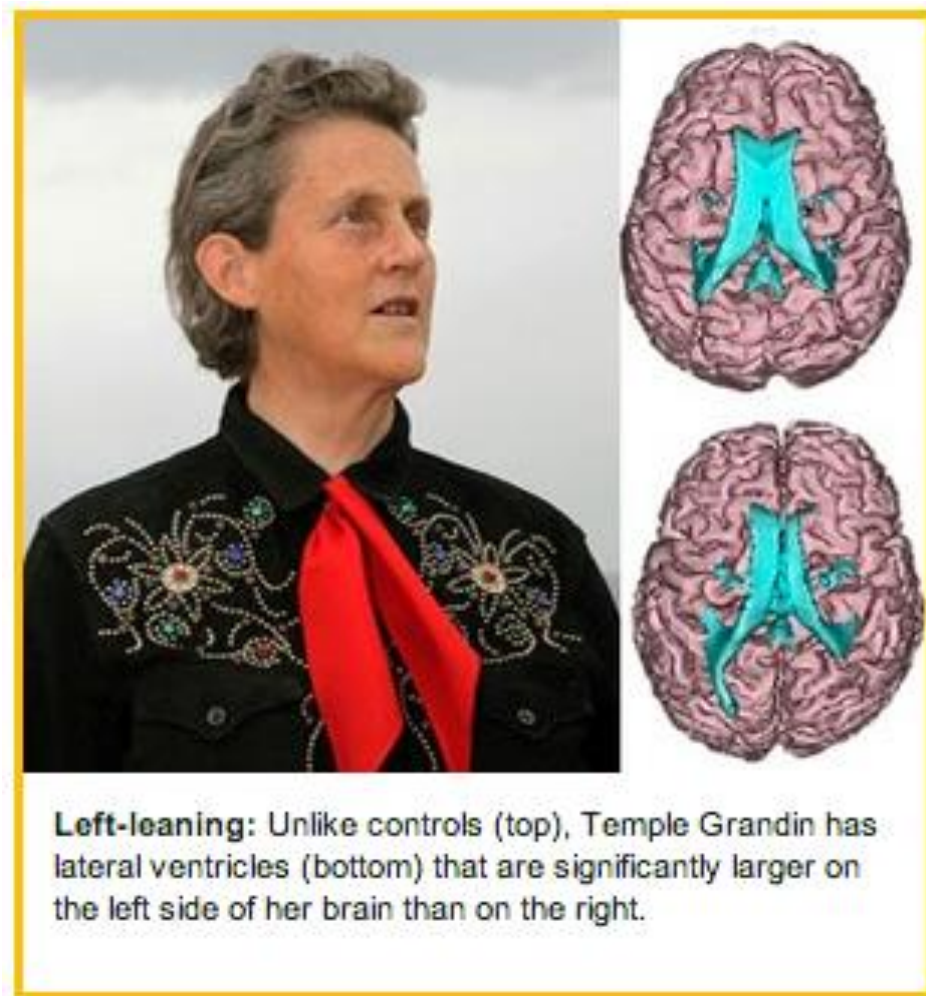


Fig. 6 Temple Grandin's CT scan

<http://sfari.org/news-and-opinion/conference-news/2012/society-for-neuroscience-2012/researchers-reveal-first-brain-study-of-temple-grandin> [accessed 22-09-2013]

Grandin (2005, 2008) and Cozilino (2006) cite Minshew's (1997) further research and CT scans of Grandin's ASC brain (Fig. 6). This indicates that much of Grandin's ASC perception is within the primary visual cortex of the brain. This shows that Grandin's ASC perception differs greatly from NT perception, which classifies sensate information through Executive Functioning (EF) and left language areas of the brain. In other words, Grandin's perception stays within the sensate experience of the primary cortex (Fig. 6) rather than – as I explain later in this chapter – through atypical NT EF, which filters sensate experiences into abstracts and concepts. This informs my research that, for a compatible heuristic understanding of ASC perception, the NT researcher has to explore and share this ASC sensate experience in their NT primary cortex before it is filtered through EF. In this study, Grandin has previously stated (see Chapter One, p.9) and described 'photorealistic images' in relation to cortex structure. At the University of Michigan, School of Art and Design, in Penny Stamps' lecture, 'The art of translation' (Grandin, 2010), further explains how her ASC perception is routed mainly through the primary visual cortex – one of many ways that she suggested ASC perception is routed. Grandin (2010) continued to explain how people within the autism spectrum can fall within four categories of primary cortex or sensate thinking through experience:

1. Visual Thinkers.
2. Pattern Thinkers.
3. Verbal Mind.
4. Auditory Thinkers.

All of these categories can be seen to relate to one or other of the primary cortex functions of the brain, e.g. motor, touch, auditory and visual stimuli as direct primary cortex experience. At this same conference, Grandin (2010) stated that she thinks in 'specific examples' using her 'primary graphics files' (the primary visual cortex), whereas most other (NT) people further process or filter their 'primary cortex' raw experiences of motor, touch, auditory and visual stimuli through their 'associate cortex'. At the same conference, Grandin (2010) emphasised that ASC perception is 'getting away from language', through sensory-based ASC 'animal thinking', explaining that her own thinking does not form abstract, symbol or metaphor through 'leaving out detail', compared with NT thinking.

Fuster (2003, p.8) emphasises Grandin's observation of further NT processing through the associate cortex when he speaks of experience being stored in a network of connections between neurons in the cerebral cortex, stating that: 'Perception is the act of classification of objects by those network-like systems of connections formed by prior experience with those objects.' Further NT processing of sensate experience omits detail and forms generic abstract formed from prior experiences. The formation of this generic abstract, symbol and metaphor leads to a hypothesised classification and dissociation from what is sensed in the primary cortex. This becomes an NT projection of positivistic, generic ideas formed as concepts in the associate cortex by the brain's central coherence CC and executive function EF, which Grandin (2010) terms 'abstractifying'. Grandin states that both ASC and animal thinking are 'bottom-up thinking'; whereas hypothesis or theory is formed through experience, ASC thinking is: 'Taking specific information and putting it together into categories to make a concept' Grandin (2010, University of Michigan conference) [Accessed 8 August 2013]. This suggests that ASC 'bottom-up thinking' is emergent, akin to grounded theory (Glaser et al., 2008). Glaser et al. (2008, pp.252) speak about 'converting borrowed experiences' into the researcher's own insights. So, for the NT researcher who is researching responses of ASC participants, it would seem appropriate to devise research tools that replicate 'bottom-up' 'animal thinking' – that is, through the brain's primary cortex and sensate experience.

The illustration from Indiana University (Fig. 7) shows the primary and associate cortex in an NT brain. The smaller areas of primary cortex experience are shared in both ASC and NT neural processing. The larger associate cortex areas are where further NT processing is made from existing associate memories as schemas of the NT individual's prior experiences. Lowenfield (1947, p.138) refers to the schema as 'the concept at which the child has arrived and which he repeats again and again whenever no intentional experience influences him to change this concept'. The arrows in Fig. 7 show neuron firing in NT processing from experience in the primary cortex into the associate cortex, filtering the initial experience by what Grandin (2005) calls 'inattention blindness'. Grandin (2005, p.65) states that: '...normal people only see what they expect to see – because they can't consciously experience the raw data, only the schema their brains create out of raw data'.

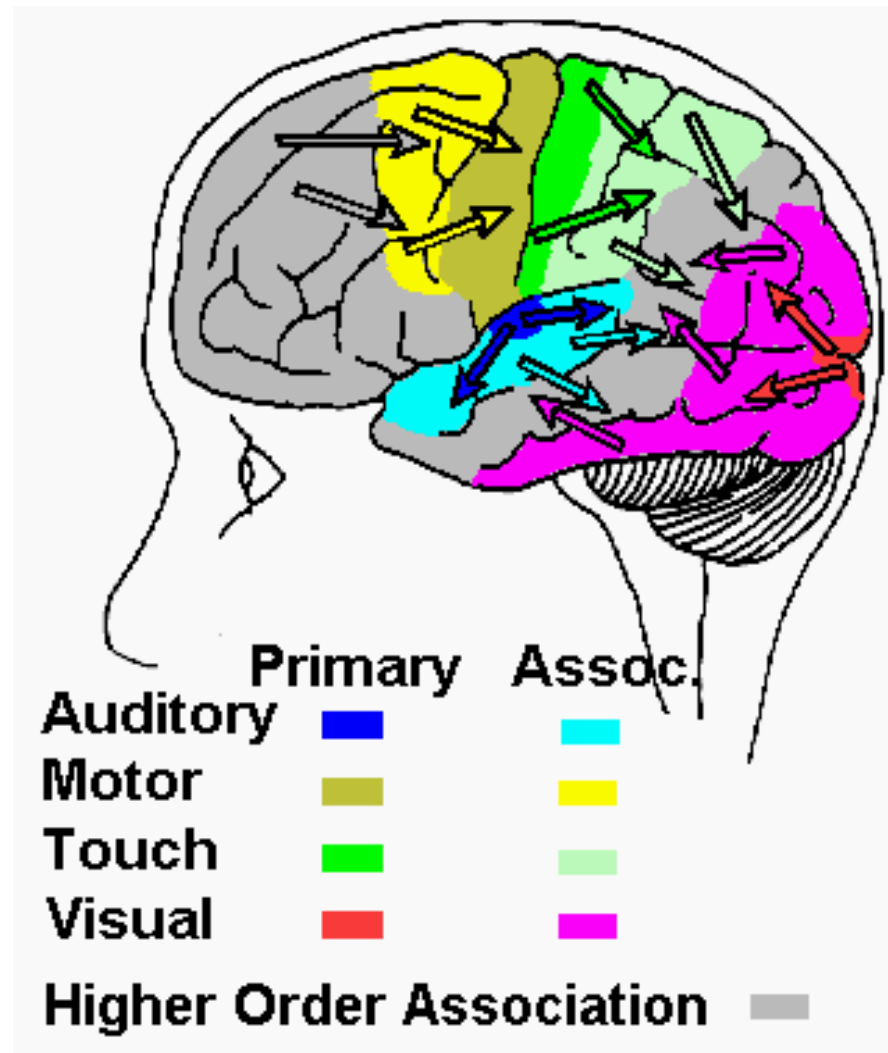


Fig. 7 Primary sensory and motor areas, sensory and motor association areas, and higher order association areas.

http://www.indiana.edu/~p1013447/dictionary/assn_cor.htm [accessed 22-09-2013]

I propose that, for the NT researcher, thematic, textual or reflective data analysis research tools processed through the language centres and associate cortex alone cannot provide a ‘lived in’ experience of autistic perception. One would need to have autism, or at least practice analysis through the primary cortex parts of the brain, mind or thought processing that are common in both ASC and NT perception. This indicates that heuristic research

methods that focus on primary or experiential, raw perceived sensation rather than language as generic abstract, symbol or metaphor, might resonate with or replicate ASC perception, giving the NT researcher a clearer idea of ‘lived in’ experience of those with ASC.

Recognition of the sensate and expressive in autistic perception seems to have been marginalised by early medical model interventions. For example, Kanner (1943), Asperger’s 1944 paper translated in Frith (1991) and Wing and Gould (1979, 1993) measured observed data against the NT as the norm or standard of neural functioning. These early explanations of autism and, consequently, what might have been deemed appropriate interventions, were based upon scientific or positivistic research methods with NT perception as the norm. The art-making process as a potential intervention to sensate and experiential perception was not readily available as a recognised profession until the formation of the BAAT in the UK in 1963 and the American Art Therapy Association in the US in 1969. Expressive arts therapy (a combined arts and sensate experiential process) began at the Leslie College Graduate School in Cambridge, Massachusetts in 1970. Consequently, early ASC intervention development was only recognised in the 1930s by Kanner and Asperger, who relied heavily on behavioural observations related to and filtered through an NT-abstracted world view. This marginalised the felt senses as a relational study of ASC perception in favour of quantifiable, observed objective measurement of ASC behaviour compared to NT functioning. Later in this thesis, I will argue that a more sensate awareness for both NT and ASC participants is accessible through attuning to the art-making process.

2.3 Historical perceptions on autism (a positivistic approach?)

Feinstein (2010) tells of the context in which Hans Asperger delivered his 1938 paper, published in pro-Nazi annexed Austria, where the concepts of eugenics were feared to soon become law. Here, Asperger is careful to tread within the political and social confines of his time; however, in his conclusion, he defends the education of ‘abnormal individuals’. Consequently, Asperger was twice visited by the Gestapo for what Feinstein surmises as refusing to hand over ‘abnormal’ children to the authorities. Asperger and Kanner were working in parallel, unaware of one another’s research. Asperger’s later 1944 paper was overshadowed by Kanner’s 1943 paper (published in English) and was

not fully available and influential until it was translated by Frith in 1991. Asperger syndrome is arguably distinct from autism and defined by the National Autistic Society (NAS 2011) website as a term: ‘used for more able people who have good grammatical language but use it mainly to talk about their special interests’. It is now not recognised within the 2013 Diagnostic and Statistical Manual of Mental Disorders Five (DSM-V) criteria for autism. The current UK description of autism is concurrent with the World Health Organisation’s (WHO) existing International Statistical Classification of Diseases and Related Health Problems 10th Revision (ICD-10), which is to be updated in 2018, and the previous DSM-IV (1994) criteria.

The whole range of conditions that have in common the triad of impairment of social interaction, social communication and social imagination. This triad is associated with a repetitive pattern of behaviour. The social interaction impairment is the most important part of the triad so people who have this on its own can be included in the spectrum. (NAS, 2016)

Kanner’s (1943, p.250) paper hosts ideas that autism might be an extrinsic disorder, as he states an assumption that people with autism have an innate affected contact with others: ‘...we must then assume that these children have come into the world with innate ability to form the usual, biologically provided affected contact with people’. Conversely, Asperger (1944, translated in Frith, 1991, p.81) noticed the distant or objective disinterest that his patients had towards others, as he described how the children in his care would objectify strangers who visited as they would inanimate objects. This raises question: Is autism an impairment of the drive to want to have contact with others? A century later, Trevarthen (2009, p.1) would describe this drive as ‘delicate expressions and sensitive responses passing between young infants and their mothers’. His contemporary, Hobson (2002, p.59), suggested that something was different in ASC perception when compared to the NT individual in trials that highlight behavioural differences in ‘orientation, interest, responsiveness and emotional engagement towards other’. His observations define differences in ASC and NT-perceived realities and relational qualities of self and other than self.

Bowlby's (1952, p.11) earlier 'Maternal Care and Mental Health' behavioural and attachment theories in psychology had suggested that attachment was a precursor for 'affect attunement' and had a fundamental effect on child psychology: 'the quality of parental care which a child receives in his earliest years is of vital importance to his future mental health.' Bettelheim (1967), as did Kanner (1943), assumed that the child with autism had the usual biologically provided affective contact with people. Upon seeing a lack of attachment or disinterest from the child with autism, this was purported to indicate that lack of parental love and acceptance had been the cause of their autism, coining the notorious phrase 'refrigerator mothers'. Bettelheim's (1967) damning statement implies that the distance and coldness he observed in his study of children with autism is behavioural and caused by the withdrawal or withholding of parental attachment rather than a neurological or biological disorder.

Rimland (1964) published that autism might be a biological disorder, followed by Folstein and Rutter's (1977, p.310) who state that: 'The four MZ pairs concordant for autism suggest that, in some cases, genetic factors may be sufficient to cause autism.' which suggested that autism was genetic and not behavioural: Folstein and Rutter (1977, p.310) and Bowlby's (1967) reprint *Attachment and Loss* states that the limbic system is associated with the rise of attachment behaviours that affect synchrony between the caregiver and infant. This indicates that the shift from a behavioural to a biological/neurological analysis still continues along the methodological journey of an objective medical analysis. This shift in classifying the causes of autism from behavioural psychology to neurological biology is still reliant upon exclusive patterns of diagnostic research, which still hold the person who has autism in the medical frame of 'the condition', which is outside of the norm.

Wing's (1991) comparative study of Kanner's and Asperger's publications lists ten exclusive criteria associated with ASC behaviours that remain at the core of diagnostic criteria in DSM-IV and ICD-10:

1. Both outlined the marked excess of males over females. Asperger originally believed that his syndrome never occurred in pre-pubertal girls.

2. Social isolation, egocentricity and lack of interest in the feelings or ideas of others characterise both syndromes. Asperger (1944, translated in Frith, 1991, p.81) described how his children would ‘finger strangers as if they were a piece of furniture’.
3. The same problems in the way language is used were described by both authors (Asperger, 1944, 1979; Kanner, 1946), including the lack of use of language for interchange with others; the reversal of pronouns, especially in the early years; the peculiar, long-winded, pedantic speech in the children noted by Asperger and in those with Kanner’s syndrome who have enough speech; the tendency to invent words and to use language in idiosyncratic ways; the repetitive questioning.
4. Impaired non-verbal aspects of communication were noted by both authors, including poor eye contact, poverty of expressive gestures and movements, peculiar vocal intonation.
5. Both authors described the lack of flexible imaginative play.
6. A repetitive pattern of activities was described by both authors as a major feature, including dislike of environmental change shown as intense homesickness in the children (noted by Asperger, 1944), stereotyped play with fixation on some objects whilst others are ignored, the collecting of objects, stereotyped bodily movements.
7. Both authors wrote of the odd responses to sensory stimuli, including hypersensitivity to noise, love of strong-tasting foods, and fascination and skill with spinning objects (Kanner, 1943; Asperger, 1979).
8. Kanner (1946) described clumsiness in gait and gross motor performance in ‘several’ of his first eleven children, while Asperger (1946) remarked on this as a general characteristic. However, both noted the dexterity with which special skills are performed (Kanner, 1943; Asperger, 1979).
9. Both authors noted behaviour problems, such as apparent negativism, aggressiveness to people, destructiveness of objects and general restlessness. Asperger’s (1979) comment concerning one child that ‘he was abandoned to his spontaneous impulses’ would apply equally to children, as noted by Kanner (1946, p.83).
10. Special abilities, in contrast to learning problems in other areas, especially skill with numbers and good rote memory, were mentioned with both groups.

Kanner's and Asperger's early published findings are based upon behavioural case study observations of children with autism. This compares autistic behaviour with an NT perception of the world as the norm. Six of the above points (2, 3, 4, 5, 8, and 9) focus on what ASC participants cannot do held against the NT norm. One point (1) was to do with gender statistics and only three (10 and, to some extent, 6 and 7) focused on ASC unique ability. Points 6 and 7 refer to a dislike of changing environments, breaking routines and of hypersensitivity. In point 10, special abilities was sometimes referred to as 'savant'.

Wing and Gould's (1979) research set up a quantitative researched case register that recorded patients using psychiatric services in the Camberwell district of London. This positivistic data gave Wing (1979) her notion that autism formed a spectrum, rather than what was previously seen as separate disorders. From this research, Wing and Gould (1979) were able to form diagnostic tools in the form of the Triadic spectrum of impairment, which lists three differences as shared characteristics across the autism spectrum, even if the manifesting behaviours differed between four subgroups in ASC functioning:

- impairment in social interaction
- impairments in communication
- restricted repetitive and stereotyped patterns of behaviour.

The NAS (NAS 2016) adopted Wing's (1996) formulation of four subgroups of autism, namely 'aloof', 'passive', 'active but odd', and 'socially awkward' in their criteria. The triad was included in the now outdated DSM-IV published by the American Psychiatric Association (APA) (1994), even though no longer featuring as distinct criteria within the latest DSM-V. The interpretation of Autistic Spectrum Condition has been changed and Asperger's syndrome has been omitted from the 2013 diagnostic manual DSMV. 'The DSM is very influential, although the main set of criteria used in the UK is the World Health Organisation's International Classification of Diseases (ICD)' (NAS, 2016). According to the NAS (NAS, 2016), the criteria for the diagnosis of autism in the UK, ICD 10, still uses three descriptors associated with Wing and Gould's 'triad of social impairments' (Wing and Gould, 1979). This, despite as stated in the current American

Psychiatric Association DSM 5 (2013), the three descriptors diagnostic criteria have been condensed into two diagnostic criteria:

DSM V (2013) Diagnostic Criteria

A. Persistent deficits in social communication and social interaction across multiple contexts.

B. Restricted, repetitive patterns of behaviour, interests, or activities.

Autism Spectrum Disorder. DSM-5 299.00 (F84.0)

However, the NAS (NAS, 2016) and Rita Jordan (2013) are critical over the omission of Asperger's and Pervasive Developmental Disorder not otherwise specified from DSM-5. Both continue to uphold Wing's (1979) original triad of impairments as providing a better practical means for understanding the unique individual. This focuses on NT behavioural traits that are not detected in those within the autistic spectrum, objectified against a NT control group and considered to be outside of, and to have differences when measured against, the NT norm. The NAS statement (NAS, January 2016) asks for the following considerations to be acknowledged in DSM-V:

Our experts, Dr Lorna Wing and Dr Judith Gould, submitted a paper to the American Psychiatric Association, jointly written with Professor Christopher Gillberg. The paper called for a stronger focus on social imagination, diagnosis in infancy and adulthood, and on the possible under-diagnosis of girls and women with autism. The authors recommended that subgroup names for particular autism spectrum disorders be kept in DSM-V, including a description of Asperger syndrome, to make it very clear that this continues to be a part of the autism spectrum.

The DSM-V diagnosis is distinct from Wing's (1996) four subgroups (see Appendix (1) for full description) that fall under the autism spectrum umbrella of: 'aloof', 'passive', 'active but odd', and 'socially awkward' (Wing, 1996, p.29-30).

The omission of the conditions identified in DSM-IV (2013, F80.82) as 'Asperger's', 'atypical autism', 'other developmental disorder', 'childhood disintegrative disorder' and 'pathological demand avoidance syndrome' have been condensed and combined in the

DSM-V (2013, F80.82) diagnosis into two criteria concerned with social communication and interaction and, secondly, the restriction of repetitive patterns of behaviour and interests. This has meant that many people diagnosed with ASC in DSM-IV criteria would be diagnosed differently through DSM-V criteria and miss out on the support and intervention previously given.

The removal of the formal diagnoses of Asperger's Disorder and PDD-NOS is a major change. People who currently hold these diagnoses will likely receive a different diagnosis when re-evaluated. This has the potential to be confusing for parents of children with these diagnoses as well as children and adults who identify strongly with their diagnosis. (Johnson Centre for Child Health & Development, October 2016)

2.4 Current Perceptions of Autism

Much of the information about what autism is comes initially from a medical or scientific perspective, where empirical studies and – later in the 20th century – clinical trials have taken a positivistic approach. This approach (Comte, 1842) follows an empirical tradition of measuring behaviour and the sensed through observation and (NT-perceived) reason alone. What these medical models present are positivistic research approaches that treat phenomena as hard, real and external to the individual, backing up the opinion that an ASC deficit exists, and is derived from what is absent or different in comparison to NT thinking.

There are similarities between Wing and Gould's (1979) methodology and today's many medical models of research, health studies and their associated literature, reviewed using systematic models and/or clinical trials. These systems have inherent inclusion and exclusion criteria (Jesson et al., 2011) that marginalise or reject differences and accept, include and establish what the 'norm' is. The current 2013 DSM-V domain adjustments influence how autism is diagnosed and viewed, and it may be seen that the previous interventions based on 'Triad of Social Impairments' (Wing and Gould, 1979) in social interaction and impairments in communication are now held in one statement, namely social communication and interaction. The previous DSM-IV third domain remains more or less the same with the addition of interests and activities; these are restricted, repetitive

patterns of behaviour, interests or activities, which marginalise the recognition of Bogdashina's (2003) research concerning the significance of sensory sensitivities in people with ASC. Autism, therefore, is still diagnosed on observable behaviours, which, in some situations, may appear more marked than others. What becomes problematic with outcomes based on observed behaviours is that data is often filtered or compared through an NT perception as the norm, which can be to the detriment of people with ASC, as the trend has been that outcomes indicate a deficiency and not difference in behaviour. There is the wider context of the pressures on professionals for their accountability in terms of outcomes that define and measure progress towards organisational goals, within the performance management systems adopted by the National Health Service (NHS), education and other professional bodies.

As the NHS has become more sophisticated, we increasingly use business systems to measure and evaluate performance as a matter of course. Performance indicators are now commonly used to examine and compare performance across NHS organisations. These indicators focus on areas such as length of stay, costs per episode of patient care and number of staff employed. (NHS Institute for Innovation and Improvement, 2008)

Education professionals may be under similar 'normative' pressures when accommodating ASC individuals in the curriculum: 'Evidence of the monitoring of teaching and learning and its link to teachers' performance management and the teachers' standards' (Ofsted's School Inspection Handbook, 2015, p.12, paragraph 28).

The 'barriers' faced by the person with autism, therefore, can be critiqued as based on normative criteria. This encourages a bias towards quantitative and positivistic research methods, indicated by the popular choice of clinical trials and randomised control tests as comparative studies in the medical model. Lawson (2016), a person with ASC, questions the validity of NT perception of ASC as a positivist deficit:

I know that I am alive, I breathe, move, talk and function just like any other human being. However I understand (because it has been said to me) that other people

perceive me as being different to them. <http://mugsy.org/wendy/> (Accessed 21 June 2016)

The terms ‘deficit’ and ‘dysfunction’ exclude, separate, isolate and imply inferiority or ‘to have shortcomings’. In defence of ‘difference’ over ‘dysfunction’, Silberman (2015, p.16) speaks about the concept of ‘neurodiversity’: ‘conditions like autism... should be regarded as naturally occurring cognitive variations with distinctive strengths... rather than mere checklists of deficits and dysfunctions.’ Seventy-seven years earlier, Asperger (1938, p.1316) asserted, in defiance to the imminent Nazi eugenics law, that: ‘there may appear strengths and capacities which we would not have suspected existed in these children’. There are many diverse ways of thinking and being, and, to only accept what is going on through the limitations of a single way of perceiving, denies true understanding.

Baggs (2007), a person with autism, posted on ‘YouTube’ a two-part film called ‘In my language’. The first part of the film shows Baggs interacting with her environment through sung modulated notes and the kinetic sounds of her tactile enacting with her environment, which she states is her own language. Although non-verbal, Baggs (2007) is able to communicate through the written word and by typing. She states: ‘My language is not about designing words or even visual symbols for people to interpret. It is about being in a constant conversation with every aspect of my environment.’ In her YouTube film, Baggs (2007) filmed herself communing with her environment through her senses. She explains that she experiences the world through the language of her sensate experience: ‘I smell things. I listen to things, I feel things, I taste things, I look at things.’ Baggs’ (2007) film shows her moving, touching, singing, tasting and looking at her environment in a joined-up sensate way. She appears to be in harmony with herself and the space she occupies, as if she is a relational and reciprocal part of her environment (see Figs. 8 and 9). She states that this way of being to an observer would seem to be a kind of ritual shifting of consciousness into an attuned state of being with all around and inside her:

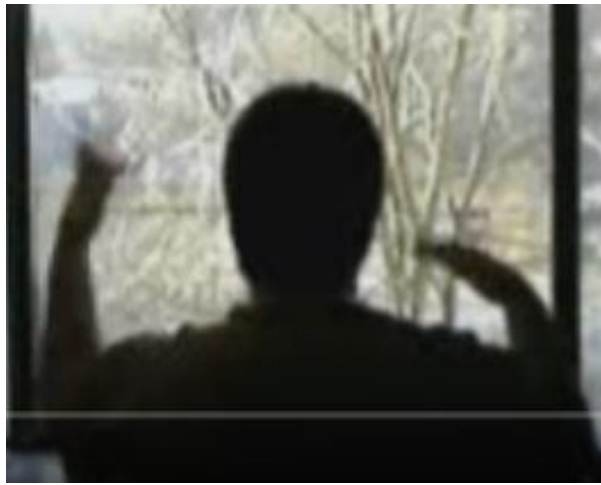


Fig. 8 Baggs' (2007) film shows her moving, touching, singing, tasting and looking at her environment in a joined-up sensate way.



Fig. 9

My language is not about designing words or even visual symbols for people to interpret. It is about being in a constant conversation with every aspect of my environment. Reacting physically to all parts of my surroundings. (Baggs, 2007)

One comment on Baggs' YouTube entry suggested that, in another time and more nature-conscious society, that what she did might be considered as a reciprocal shamanic communication with the universe. McNiff (1992, p.13) expounds the parallels with shamanic and expressive arts experiences of other realities: 'Whatever a person paints, dances or sings has significance when we restrain ego's value judgements.' It is the local

attention to detail through weak CC and EF in this other reality that closes the ego's judgement. Baggs (2007) states what her film's intentions are:

It is meant as a strong statement on the existence and value of many different kinds of thinking and interaction in a world where how close you can appear to a specific one of them determines whether you are seen as a real person or an adult or an intelligent person. (Baggs, 2007)

Baggs challenges notions that her inability to verbalise in NT language indicates that she is dysfunctional:

Failure to learn your language is seen as a deficit, but failure to learn my language is seen as so natural that people like me are officially described as mysterious and puzzling rather than anyone admitting that it is themselves – those who are outside of ASC perception – who are confused. (Baggs, 2007)

What comes across so clearly here are the limitations of an NT-perceived world view alone, yet NT perceptions are the research tools and coding that have historically formed much of our understanding of autism.

2.5 Autistic Spectrum Condition (ASC) Interventions and Empowerment

Chronologically, much of the aforementioned research was seen through a positivistic lens which isolated and separated differences. These ground breaking works nevertheless have given a platform from which to acknowledge differences in ASC and NT perception. By placing the participant into an objective external landscape of positivistic research, the model highlights differences between AS and NT thinking, behaviour and perception. Put in the context of published findings, the research methodology will bias the conclusion and subsequent practices will reflect this.

Positivistic epistemologies formed from behavioural evidence-based research alone produce behavioural goal-orientated methods. For example, The Tree Tops School in Essex, UK, uses a technique called Applied Behaviour Analysis (ABA) (Lovaas, 1987). The school explains what ABA is in its online school prospectus:

ABA is the science of applied behaviour analysis. It is a method of analysing behaviour in order to understand its function, and uses this information to guide treatment and change the behaviour. The ABA curriculum initially provides a one-to-one intensive programme that is individualised and continually monitored to ensure that each child reaches their full potential. (Treetops School prospectus) (Accessed 1 January 2016)

In a scene from the BBC Four television programme, ‘Autism: Challenging Behaviour’ (2013), a child with ASC is working with an ABA teacher at Tree Tops School with an educational toy. The child is given many instructions through visual, kinaesthetic and verbal stimuli at a very fast pace. The scene cuts to voice-over and a statement by Lesley Love (2013), deputy headteacher at Tree Tops School, who describes how ABA is used to modify behaviour:

The kind of child that you see is engaged in their own world, nobody can really get in on the fun or interact with them because they haven’t been taught any other skills. Sometimes you have to block that self-stimulated behaviour otherwise you can’t engage them in anything else, they won’t be able to learn anything new. (Lesley Love, BBC Four ‘Autism: Challenging Behaviour’, 2013)

Love’s (2013) statement implies that the child with ASC needs to learn new skills that are neural typically correct and that, to do this, the autistic self has to be blocked. ABA follows a kind of Skinner-esque (1967) behaviourist reward and sanction approach of directed behaviour and control. Skinner’s (1938) research was based on experiments of reward and sanction with animals, rats and pigeons, and establishes behavioural management through positive and negative reinforcement.

Early ABA interventions used negative reinforcement in a physical way by way of a slap. On 7 May 1965, an extraordinary photo essay entitled ‘Screams, Slaps, and Love’ (Grant, 1965) appeared in the pages of *Life* magazine. Nowadays, the negative and the positive reinforcement may be seen as gesture or tone of voice, although the positive can be reinforced through tangible ‘personalised reward’ (for example, time on the computer),

rather than praise that may be an intrinsic source of motivation for NT children. As an intervention for autism, ABA might be considered as relational, but it is not reciprocal. Amy Sequenzia (a person with autism) comments on her experiences of ABA in an email to *The Guardian* newspaper reporter Sydney Parker. The issue is that, through ABA, superficial behaviours may be changed; however, this does not imply a change in understanding, and has been described as behavioural modelling that denies 'autistic essence' or sense of self.

They refuse to acknowledge that being trained to obey, and to force our brains to do things in a way they are not wired to do, causes long-lasting pain or makes autistics learn the 'correct' answers and 'behaviours', while keeping their autistic essence buried and unexplored. Self-determination begins with choice, and stories of adults who only want to please and look 'normal' should not be considered success stories. (Sydney Parker, *The Guardian*, published Friday, 20 March (2015 13.40 GMT)). (Accessed February 2016)

In contrast to ABA, Bear Kaufman (1994), father of Raun, a young child with ASC, developed the Son-Rise Program in Boston, US, which has now become a world-wide recognised family-focused intensive intervention programme at their centre in Boston. His book *Son-Rise - The Miracle Continues* (1994) was endorsed by Deepak Chopra (1994) and Carl Rogers (1994), among other eminent professionals, and follows a child or person-centred approach inasmuch as one tenet of the intervention is to enter the perceptive world of the child with ASC. Kaufman (1994) and his wife witnessed and mirrored their son's behaviours, attempting to get close and understand his world. Unlike the behaviourist model which judges and quantifies behaviours, Kaufman (1994) and his wife were developing a sensitivity to the inner world of their child with autism as a non-judgemental inquiry. By stepping into the world of ASC perception, they were able to form a hypothesis that there were three areas of apparent difference:

First his ability to perceive and digest data from people and events appeared severely inhibited. Second, he did not seem capable of using whatever information he could absorb in a manner meaningful to others. And third, he had designed compelling internal systems to stimulate himself, creating an avalanche of alpha waves and

endorphins, enough to satisfy any earthly creature – all of which drew him further inside. (Kaufman, 1994, p.56)

In 2009, I attended a lecture at Queen Mary University London hosted by the Autism Treatment Centre of America, where Raun Kaufman (the ASC son in *Son Rise: The Miracle Continues*) spoke about the success of the Son-Rise Program. Raun Kaufman explained that his father and mother had devised the programme during their work to ‘cure’ his autism or to bring him (a child with ASC) into a relational world with NTs. Kaufman, R. (2002) outlines the Son-Rise Program’s breakthrough strategies as:

Instead of stopping a child’s repetitive behaviours, we join in with these behaviours... facilitating skill acquisition by capitalising on your child’s own motivation... Teaching socialisation through interactive play... help children ‘unlearn’ their challenging behaviours... By creating an environment free from distractions and control battles, we can optimise learning and interaction... A non-judgemental and optimistic attitude is crucial. (Kaufman, R., 2002, p.9-15)

The Son-Rise Program meets ABA head on with ‘remedial’ child-centred approaches that form a bridge with the child with autism, versus the ‘compensatory’ operant behavioural conditioning. Son-Rise’s claim, that they can ‘cure’ autism, might be an optimistic claim, as SV, an ex-practitioner, suggests in the ASC forum blog:

I was a volunteer on the Son-Rise Program for many years and absolutely love this style of teaching/being with people. I don’t agree with their cure claims but I do believe that they are very good at helping people develop new beliefs as regards their anxieties and fears. The primary goal in the SR program is to create a stress-free environment where the child can begin to develop new skills. It’s incredibly intensive and requires years of dedication. It’s definitely not for everyone and if I was the parent of an autistic child I’m not sure that I would have the drive it takes to pursue such a programme.

SV Posted 2 October 2006 <http://www.asd-forum.org.uk/forum/index.php?/topic/10240-the-son-rise-program/> (accessed 20 February 2016)

The Son-Rise Program is based upon non-judgemental, empathetic and positive regard similar to Rogers' (1951) person-centred core conditions approach to learning and empowerment. It also harnesses methods similar to Dewey's (2009) child-centred approach to learning, employing an inside-out methodology of nurturing and growth rather than a behavioural approach of impacting an operant behavioural method. There are a considerable number of autism interventions that can be seen to position themselves along a continuum between the two extremes of 'remedial' and 'compensatory' approaches epitomised by Son-Rise and ABA, respectively.

Diagram 1 ASC interventions from the most extreme remedial through to compensatory



TEACCH (Treatment and Education of Autistic and related Communication Handicapped Children) is a teaching system that consumes the attention of the child who has autism, with reward charts and other visual aids that reinforce behaviour by positive reinforcement reward. TEACCH is reliant on visual symbols as a means of communication: ‘In essence, Structured TEACCH-ing is the use of visual strategies to build a bridge that connects the abstract verbal world with the more concrete, visual world for individuals with autism spectrum disorders’ Dieffenbach (2012, p.8).

PECS (Picture Exchange Communication System) is another structured system where a bland, one-coloured (usually pale green or violet) workstation or workbook (Fig. 10) is often adapted for TEACCH workstations. These are set out with a Velcro strip running from left to right with a bland wall in front of them; pictures or Makaton (a form of signing which has been developed into symbols for words) instructions as symbols are then put in sequential order to enable linear sequential progression of thought. This is to instruct the ASC user through a timeline of what the day’s teaching or social programme requires them to do. This system of visual cueing is reliant on the visual strengths of people with autism and using the symbolic as a means for communication, where the visual content stimulates a command or request from ‘outside in’. It differs from an expressive arts facilitation process in art making, which encourages the emergence of inner felt expression through art making.



Fig. 10 A PECS Workbook

It is suggested that TEACCH encourages interactive play, but it is heavily reliant on structure and routine. Mesibov (2014) suggests that ‘Structured teaching is an important priority because of the TEACCH research and experience that structure fits the ‘culture of

autism’ more effectively than any other techniques we have observed’
(<http://www.autismuk.com/training/what-is-teech/>) [accessed 2014].

TEACCH has many followers and many interpretations of these strategies. Butorac (2013) is one such practitioner, who speaks of ‘teaching your child how to play appropriately’, stating the ‘Work System’ as ‘a term used by the folks from TEACCH out of North Carolina’. Butorac (2013) goes on to explain a sequential progression of linear thinking through goal-orientated predicted outcome, in terms of ‘What work? How much work? When done? What next?’ (Butorac, 2013
<https://www.youtube.com/watch?v=YBTcbLo9T2o> [accessed 21 July 2016].

In a similar vein, a YouTube video ‘The TEACCH Approach’ (Camden Council Published on 5 September 2014, <https://www.youtube.com/watch?v=vkymZzmg4jw>) shows a young girl with ASC, who states of her learning environment that: ‘it has structure with clear areas where my learning takes place’. Camden Council’s TEACCH approach outlines the necessity for a ‘structured environment, a visual timetable, schedule and the idea of finish’ and a reward on completion. Mesibov et al. (2015, p.123) discuss the gradual progression away from the rigidity, suggesting that, for the person with ASC: ‘Once secure in the use of a schedule, choices are more easily incorporated into their routine in order to develop and understand this choice making skill.’ He further discusses the importance of a holistic use of TEACCH to facilitate personal and social goals and not only curriculum-based learning targets.

Perhaps TEACCH has suffered a disservice through the limits, misinterpretation and bias from targeting and behavioural management systems in many schools. Or, perhaps it is simply from the desire for control in the classroom? Marland (1984) speaks about conventions and routines as ways of forming structures and boundaries for classroom management. Cantner (2001) outlines behaviour management as: expectations, limits or boundaries, positive recognition, and assertive teaching. TEACCH has many critics; as the website www.autism-pdd.net [accessed December 2006] illustrates, ‘TEACCH is nothing more than behaviour management’ and they further suggest it is ‘a throwback to the failed models of behaviour management advocated in the seventies and early eighties.’

Cantner (2001) developed and fiercely marketed whole school behaviour management systems in the 1970s and 1990s, which were a reworking of Skinner's operant behaviourist constraint by reward & sanction. The website autism-pdd.net further states that TEACCH capitalises on the person with ASC's predictable rigid routines and accommodates their 'resistance to change', to provide organisation, using objects of special interests as reward. Here, autism-pdd.net are describing in TEACCH all the components of a TQM reductionistic/mechanistic paradigm of forming predetermined outcomes through the constraints of operant behavioural models of reward and sanction. These autism-specific behaviour systems work with principles of behaviourism. Watson (1925, reprinted 2009) posits that virtually all behaviour can be explained as the product of learning and all learning consists of conditioning founded on the theoretical goal. Progress is measured by changes in routines that bring a desired change in observed behaviour, yet ignore the individual's emergent cognitive growth.

In contrast, working with 'Intensive Interaction and Sensory Integration' with ASC 'partners', Caldwell (2008, p.90) posits:

It is vital that we pick up our partner's new initiatives. In doing so we are giving the person the message that we are interested in what they are saying... We need to convey to them that we value what they do, the language they are using to talk to themselves and, by implication who they are. (Caldwell, 2008, p.90)

Intensive Interaction involves stepping into the experiential and sensate world of a person with ASC. The Lakeside School prospectus (2016) states that, 'The approach works by progressively developing enjoyable and relaxed interaction sequences between the interaction partner and the person doing the learning.' The school's YouTube film, 'Intensive Interaction OFSTED & Lakeside School', shows staff stepping into the ASC learner's world of perception in an embodied way by mirroring and interacting with their ASC behaviour. The learner's response shows signs of learning to extend those attentions and learning to concentrate on another person. Nind and Hewett's (2005) original seminal work on intensive Interaction, *Access to Communication* (2005), opened up communication before speech through free-flowing interactive play and attunement to the

student's world by mirroring behaviour. This technique, used also in both drama and dance therapy, reflects something back to the client and creates a reciprocal attunement and empathy between client and therapist. This gradual process allowed a natural teaching style to emerge and to diminish the teacher's domination of the classroom. These interventions allowed an inside-out or bottom-up approach to individual learning for SEND students.

Other approaches also use the creative arts with a person with autism. Similar to Intensive Interaction, Musical Interaction is an interactive approach for developing social and communication skills. This approach was founded by speech and language therapist, Wendy Prevezer. There are two adults (musical interaction specialist and key worker) with one pupil in each session. The participant with ASC is said to experience shared play and fun activities with a familiar adult as a basis for developing: social relationships, communication skills such as eye contact, turn taking, imitation and initiating interaction, expressing emotions, personality, self-awareness, choice making, self-esteem and emotional well-being. As music is sensed and experienced outside of language acquisition, I suggest that the person with ASC responds to the direct sense in musical play rather than through the filtering of senses and forming abstracts through language. This tells me that, in my research, a sense and experiential intervention has mutual access for both ASC and NT perception.

In Britain, a more eclectic approach tends to be taken towards autism intervention that is personalised for the individual, rather than an established 'purist' approach. There is also the susceptibility of parents to sign up for a number of such interventions that have become commercial enterprises (such as Son-Rise and ABA), out of desperation to seemingly 'unlock' their child. As can be seen ASC interventions fall broadly between behaviour modification and relational nurturing and empowerment from outside in 'impacting', or inside out 'nurturing'.

The NAS has developed its own common-sense approach. The SPELL approach stands for Structure, Positive (approaches and expectations), Empathy, Low arousal and Links. SPELL lacks the self-promotional exclusivity 'miracle cure' that some of its US counterparts adopt. As the NAS website states, SPELL is needs based, where environment

and approach are tailored to meet an individual child's needs. The following five points put SPELL in a person or needs-centred approach that encompasses trust, empathy, awareness of high and low sensory experience, and visual and environmental awareness.

SPELL is a framework for understanding and responding to the needs of children and adults on the autism spectrum, developed through evidence-based practice. It focuses on five principles that have been identified as vital elements of best practice in autism, and emphasises ways of how to change the environment and our approaches, to meet the specific needs of adults and children with autism.

NAS <http://www.autism.org.uk/professionals/training-consultancy/courses/spell.aspx>
[accessed May 2016]

Social Communication/Emotional/Regulation/Transactional/Support (SCERTS) was developed in the USA by Prizant, Wetherby, Rubin & Laurent (2006). It is an integrated and collaborative approach in educational, home, and community settings. A goal may be to 'spontaneously imitate familiar actions or sounds immediately after they have been modelled' (Prizant, Wetherby, Rubin & Laurent, 2006, p.4). This intervention is scored and measured against a standard from which ability is credited. These scores are then assessed against predetermined social-emotional growth indicators. This intervention seems to be reliant on creating a consistent and interdisciplinary environment where all multi-agency participants work with the same goals. The sceptic in me fears a danger that 'flooding techniques' similar to ABA may enhance predicted outcomes and wonders how this equips the participant with a sense of self and spontaneity?

The pathological perspective of a medical model that understands ASC as a behavioural deficit or dysfunction and not as a perceptual difference has alienated, constrained, sought to control and deny the essence of autistic perception. Intervention models like ABA – and, to some extent, TEACCH and SCERTS – constrain behaviour and quash the ASC self by substituting it for a mimicry of NT behaviour. Conversely Son-Rise, SPELL, Intensive Interaction and Musical Interaction ASC interventions enhance emergent communication and mutual understanding. Simply put, these are either 'outside in' or 'inside out' interventions. My research seeks a social intervention for autism and I am

encouraged that I can see parallels with empathy, low arousal, and a change of environment process in my project's proposed use of expressive arts in ecotherapeutic contexts and with some aspects of SPELL.

2.6 A sense of self and sensate in autism

I argue that the historical use of positivistic and pathological medical models of ASC diagnosis encourages compensatory behavioural interventions and excludes the ASC sense of self that may be attuned to remedial model interventions. What is problematic is that this positivistic approach, although emphasising ASC traits, tends to alienate through the objectification of its positivistic stance and metre.

Hevey (1992) forms a Marxist feminist critique of the differences in conceptualisation of intervention paradigms in disability. He recites his own disability experience where he openly discusses his epilepsy to an associate, only to find his condition and sense of self rebuffed. Hevey (1992, p.79) reflects that this experience emphasised the feminist concept that 'objectivity is really male subjectivity'. Hevey (1992, p.79) goes on to speak about his realisation in context to his own disability as a parallel process of exploitation and oppression, where he states: 'I realised that the hidden power contract was, stay like us or be obliterated.' We can look at how positivistic research might intrinsically exclude, through Hevey's (1992) notion that exclusion of his disability is exclusion from the patriarchal male supremacist agenda. The feminist problem, according to Hooks (2000, p.67), was that: '...men were not the problem, that the problem was patriarchy, sexism and male domination.' Hartsock (1983, p.118) furthers this argument as Marxist theory in her statement that adherence to a supremacist reality forces objective exclusion: 'The vision of the ruling class (or gender) – or ability or need – structures the material relations in which all parties are forced to participate and therefore cannot be dismissed as simply false.' Both Hartsock (1983) and Hooks (2000) suggest that exclusion is not essentially a gender power struggle, but one of diversity that patriarchal thinking has clouded. Likewise, this explains how positivism in the pathological medical model as a patriarchal structure excludes remedial interventions that attune to subjective, experiential, sensate perception through the pathological medical model's own objective dominance. Hartsock (1983) and Hooks (2000) explain this as a 'top-down' pyramid structure, where there are the 'inclusive oppressors' and 'the excluded oppressed' and that their symbiotic

relationship is one that upholds ‘truths’ through an objective and dominant patriarchal stance within positivistic research.

It is almost as if objectification of a condition separates and denies the existence of the person; they become the condition and are outside of the norm, outside of the ‘bell curve’ of existence. Ontological questions about the nature of reality are only half answered, where the relationality between what is experienced between the inner and outer are denied. To deny the relationship between the ‘visible’ external objective body and the inner ‘seeing’ self is to see only part of what is going on, as Merleau-Ponty (1962, p.169) suggests: ‘My body as a visible thing is contained within the full spectacle. But my seeing body subtends this visible body, and all the visible with it. There is a reciprocal insertion and intertwining of one in the other.’

Merleau-Ponty (1962, p.169) states that ‘reciprocal insertion and intertwining’ is the reciprocity between the objective and what is experienced and heightens insight as to what is going on. To exist in either one or the other realms of ‘the self’ as totally objective ‘top-down’ or experiential ‘bottom-up’ denies the recognition of the self. As Laing (2010, p.139) puts it, we need to be in relation to be able to recognise oneself: ‘The sense of identity requires the existence of another by whom one is known; and a conjunction of this other person’s recognition of one’s self with self-recognition.’ In her film *Looking for Me*, Adler (1970) supplements Laing’s (1969) suggestion that self-recognition requires witnessing by another, moving the role of witnessing to include the mover, the participant, to be known through a reciprocal attunement of the senses. She works with two girls who have autism, with whom she engages a reciprocal dialogue using the language of sensation, touch and movement. As Carroll states:

Therapist Mary Whitehouse, Authentic Movement has been extended by her student Janet Adler into a discipline with an increasing focus on embodying collective consciousness... Developing the role of the witness, giving it to the movers, not just the therapist, was a radical act. It was the first step towards working with the collective, and taking authentic movement out of the realm of therapy. (Carroll 2014)

Adler's (1999) approach to relational and collective witnessing is a complex, multi-dimensional construct, and forms an interpretative epistemology between the objective dissociation held in positivistic knowing and the relational experiential understanding of relativism. Adler (1999) explains how both the witness' and mover's awareness of their own inner experience enables the mover to work within a circle of witnesses creating a collective consciousness: 'the totality of beliefs and sentiments' (Durkheim, 1984, p.79). Similarly, the group dynamics in Adler's authentic movement share an awareness of inner experiences between witness and movers. This becomes an embedded and embodied understanding of the group's beliefs and sentiments as a collective consciousness.

In Adler's film *Looking for Me* (1970), she uses authentic movement work with children who have ASC in a raw, sensate non-verbal form of communication or language that supports the felt senses and experiences as forms of communication between NT and ASC perception. 'The discipline of authentic movement expands to include experiences that occur outside of personality and to include a language system within which to place these experiences' (Adler, 1999, p.164). Adler's (1970) use of embodied and expressive movement has demonstrated that inclusive and unfiltered forms of neural perception can form an embodied phenomenological space where NT and ASC sensate perception meet and commune.

2.7: ASC Perception

Bogdashina's (2006, 2010) research into autism is primarily from a language perspective and has a relational bias between herself as researcher and her son, who has autism, as participant researcher. (Bogdashina, 2010, p.53-60) researched and formulated the idea of ASC Gestalt perception as the product of 'sensory gating deficit' in ASC function. She suggests parallels with ASC Gestalt perception and the unfiltered mescaline-induced perception described in Huxley's *Doors of Perception* (2011). Bogdashina (2010) further suggests that ASC Gestalt perception is an un-conceptualised world where all is experienced as what Maslow (1970) calls non-evaluating, non-comparing, non-judgemental 'peak experience'. Maslow (1993, p.170) states that 'peak experience' is 'great joy, the ecstasy, the visions of another world, or another level of living'. He goes on to cite music, dance, art and 'body awareness' as catalysts or gateways to 'peak experience'. Maslow (1993, p.170) further states that, in terms of psychology in 'peak

experiences' through the arts, 'There is a certain overlap. They can do the same there as psychotherapy.' This can be seen to parallel Merleau-Ponty's (2002) phenomenological states of being.

Merleau-Ponty (2002, p.69) similarly states that, 'By taking the 'Gestalt' as the theme of his reflection, the psychologist breaks with psychologism.' Merleau-Ponty (2002, p.69) further posits that, for the analytical psychologist, 'consciousness as an object of study presents the peculiarity of not being analysable'. Therefore, if consciousness or perception cannot be objectively analysed, Merleau-Ponty (2002, p.69) states that the 'phenomenal field becomes a transcendental field'. As Bogdashina (2010, p.53-60) suggests, ASC Gestalt perception is paralleled to both Maslow's (1993) concept of 'peak experience' and Huxley's *Doors of Perception* (2011). Therefore, it can become Merleau-Ponty's (2002, p.69) 'phenomenal... transcendental field', a transcendent shift to a perceptual sensate, non-ordinary reality.

Temple Grandin (2006, p.67), a person who has autism, affirms the 'flipside' to what Bogdashina (2010) calls 'sensory gating deficit' in her suggestion that NT people filter their sensate perception through what she calls 'inattention blindness': '...normal people can't, 'not filter out' distractions. A normal brain automatically filters out irrelevant details whether you want it to or not... Autistic people and animals are different: we can't filter stuff out.'

Abram (2010, p.38-39) suggests that NT people lose much of their experiential and sensate connection to the world through language development and, at this point as infants, learn that:

The whirling vortex of language – that flood of phrases... and indeed that human persons alone are the carriers of consciousness in this world. Such a lesson amounts to a denial of much of the child's felt experience, and commonly precipitates a rupture between her speaking self and the rest of her sensitive and sentient body.

Abram's (2010) statement suggests that the pre-verbal sensate world of the NT child's felt experience is devoid of the influences of prefrontal cortex language centres and

classification of sensate experience through executive functioning (EF) Harvard University (2016, p.1) posit EF as: ‘The mental processes that enable us to plan, focus attention, remember instructions, and juggle multiple tasks successfully’. EF can be explained as the neural processing and filtering of sensate material into concepts and schemas. This NT filtering of perception and the denial of felt experience is perhaps, as Abram (2010) suggests, something that is lost to the NT child as they approach the conventions of EF processing in adult consciousness. Bogdashina’s (2010) and Grandin’s (2006) observations, that ASC persons’ ‘open and un-gated’ perception is unbridled by NT conscious filtering, suggests that relationship and reciprocity are incompatible between ASC and NT perception. Surely, these are but two ways of perceiving the same scene and, as such, some commonality must exist between these two truths? Abram (2010) states that consciousness denies much of the NT child’s felt experience, which implies that this is a cultural or civilised choice, a choice to ignore or devalue the felt or experiential in NT adult life.

Wing and Gould’s (1979) ‘triad of impairment’ has been a legitimated and continually useful diagnostic trend which objectifies and emphasises absences in ASC functioning. Sherratt and Peter (2002) redress the potential for social imbalance implicated through Wing and Gould’s (1979) ‘triad of impairment’. Instead, in Sherratt and Peter’s (2002) ‘triad of competences’, they highlight positive functions and potentials held by people who have autism:

Rather than characterising the child with autism by the ‘triad of impairments’ we use play and drama to enable him or her to be seen as a contributing member of society, characterised by a potential ‘triad of competencies’: enhanced creativity, sensitivity and communication... Through play-drama intervention, it is possible to bring the worlds (real or imaginary) of those with and without autism closer together. (Sherratt and Peter, 2002, p.129)

There are potentials here for qualitative and narrative methodologies to give further insight into autism. Fuster (2003, p.8) describes how NT perception functions:

Perception is the act of classification of objects by those network-like systems of connections formed by prior experience with those objects... That each sensation derives from experience and from other sensations with which it has been temporarily associated in the past, including the past of species.

Fuster's (2003) neurological explanation affirms Piaget's (2001) constructivist concept that further filtering through the process of stimulus and response forms schemas. Schemas are formed through Piaget's (2000) concepts of: 'assimilation', 'equilibration' and 'accommodation', where incoming information is transformed to fit with existing thinking as a schema. Piaget (2001, p.8) states that 'assimilation may be used to describe the action on the organism on surrounding objects, in so far as this action depends on previous behaviour involving the same or similar objects'. Both neurological and constructivist theorists suggest that NT cognitive and objective perception is reliant on classifying raw sensate experience through pre-existing concepts based on the memory of prior experiences. Lowenfield (1966, p.118) tells us that, in the preschematic stage of drawing, the child 'is involved in his own mental translations of what he has perceived in the past into some new formation or symbol'. In another chapter, Lowenfield (1966, p.262) describes the haptic individual, stating that the main intermediary for the haptic individual is 'the body self', and that this haptic body self is the vehicle that affirms 'all experiences that place the self in value relationship to the outside world'. With reference to Baggs' (2007) YouTube video and her embodied interrelational connection to her environment, I position that ASC perception varies between the schema and pre-schema sensate states of filtering the sensate stimulus and response, but is more active in the embodied sensate experience of the haptic individual's self-value in relationship to the outside world.

Asperger's (1938, p.1317, in Feinstein, 2010) statement in defence of care for ASC children and adults in Nazi Germany postulated that 'there may appear strengths and capacities which we would not have suspected existed in these children'. Here, Asperger (1938) perhaps foretold differences in ASC/NT processing. Seen through a contemporary lens, this illuminates the importance of autistic essence and the fruitlessness of models that attempt to reform ASC thinking and perception to mimic those intrinsic in NT

perception. This correlates with Bogdashina's (2010) ASC 'sensory gating deficit', and Grandin's (2006) concept of 'NT filtering'.

Delacato's (1979, p.71-72) concepts of ASC hyper awareness: 'a hair-trigger sensory system that allowed too much of the sensory system into the brain' and ASC hypo awareness: 'a sluggish system that allowed too little of the sensory message into the brain', highlight differences in ASC neural activity that may include non-filtered or fragmented perception. Inflexibility in the medical model's approach to understanding ASC perception, as 'that which NT's don't do' inhibits the recognition of different ways of thinking, feeling and perceiving. Neural influences from environment and activity may form inclusive reciprocal activity and means of attunement to a perceptive state, where NT and ASC phenomenological perception of being may coexist.

Baggs (2007) demonstrates her own inside-out emergent sensate language and demonstrates the will and right to 'be as she is' rather than the pathological perspectives' unintentional message 'be like us' or be alienated. Asperger (1938), Adler (1970) and Silberman (2015) suggest that ASC strengths and capacities, held in the imaginal collective consciousness of neurodiversity, might be met through Abram's (2010) language of the sensate. Fuster's (2003, p.8) account, that NT 'sensation derives from experience and from other sensations', reflects Grandin's (2006) statement that 'inattentional blindness' filters sensate experience in NT perception. Conversely, Bogdashina's (2010) 'sensory gating deficit' forms ASC perception as phenomenological sensate experience held in the primary cortex (Minshew et al., 1997).

Bogdashina (2010) and Grandin (2006) emphasise that there are differences between ASC and NT perception through NT filtering of the sensate experience. Abram (2010) states that NT children lose their natural unfiltered experiential and sensate connection to the world through language acquisition. This implies that there is a potential to reconnect this lost experiential and sensate connection. Fuster's (2003), Piaget's (2000) and Lowenfield's (1966) explanations of neurological filtering and schema concepts affirm Bogdashina's (2010) and Grandin's (2006) statements of an ASC 'sensory gating deficit' and of NT 'inattentional blindness'. Lowenfield's (1966) Haptic individual's connection to the world through the 'body self' echoes Adler's (1970) and Baggs' (2007)

interrelational sensate world as a language. Delacato's (1979) hyper- and hyposensitive states in people who have ASC can be seen as regulators of non-filtered or fragmented perception and that there is a potential for environments, for example ecotherapy spaces in natural woodland, to influence these extreme states of awareness.

2.8 ASC Perception as Neurology

Baron-Cohen's (1995, 2000 and 2012) theory of mind (ToM) recognises the ability of individuals to attribute mental states, beliefs, intents, desires, pretending, and knowledge, to oneself and others, and to understand that others have beliefs, desires and intentions that are different from one's own. Baron-Cohen (1995, p.112) further states: 'It has also been described as "mind reading" or "mind blindness" or, colloquially a difficulty in 'putting oneself in other people's shoes'.' Baron-Cohen (1995) recognises that ToM is 'absent' in those with ASC. In a later paper, Baron-Cohen (1997) relates EF to the prefrontal cortex. Updating his theory, Baron-Cohen (2012) surveyed his ToM work over the period 1985 to 2012. In this published work, Baron-Cohen (2012, p.530) states that ToM 'seems to be a core and possibly universal abnormality' in people who are within the ASC.

Baron-Cohen (1997, p.15) refers to 'executive dysfunction' or poor EF in people who have ASC. As mentioned in Chapter 1 p.17, Pennington et al. (1991, p.131) define EF as 'goal-directed behaviour, including planning, organized search, and impulse control'. Pellicano (2010, p.531) suggests an interdependent relationship between EF and ToM:

The most straightforward explanation of this association (between Executive function (EF) and ToM) is that false-belief tasks used to index ToM impose executive demands and hence, EF affects the expression of ToM... that in children with autism, as in typically developing children, a certain level of executive control is critical for the emergence of ToM. (Pellicano, 2010, p.531)

Ozonoff et al. (2002, p.186) suggest that limited concepts of inner models of reality in the person with ASC are paralleled with weak EF, and argue that this can be enhanced, or processed through visual learning, stating that: 'Children and adolescents with ASC are

often visual learners.’ Tager-Flusberg (2007, p.311) asks the question: ‘Do deficits in theory of mind account for the major impairments that characterize autistic disorder?’ This concept further elaborates Frith and Happe’s (1989, p.25) suggestion that people who have autism ‘acquire ToM abilities using intelligence and experience rather than intuition’. Bowler’s (2007, p.67) notion, that people ‘with autism lack a capacity to perceive other people as persons’ and that other people ‘can think thoughts that are different from reality’, opens up the debate that ToM and EF can be difference and not dysfunction. Frith and Happe (1989, p.25) further suggest that aspects of ASC functioning cannot be explained by ToM alone and as briefly outlined in chapter one p.17 Central Coherence (CC), defined by Peeters and Gillberg (1999) as the ‘drive to piece things together’, can be further described as: ‘The tendency to draw together diverse information to construct higher-level meaning in context’. Frith and Happe (1989, p.25)

Frith and Happe (2006, p.5) update their original description of CC as a ‘core deficit in central processing’ (Frith and Happe, 1989, p.25); they now describe CC as a ‘processing bias’ or ‘cognitive style’. They further comment that weak CC is now being understood as a superiority in local processing rather than a deficit in global processing (Frith and Happe, 2006). Funahashi and Andreau (2013, p.472) describe the connection between EF and the prefrontal cortex as ‘top-down signalling’: they suggest that the prefrontal cortex monitors, controls and supervises the ‘activities in other cortical and subcortical structures’. This implies that the prefrontal cortex has a classifying or filtering effect upon raw sensate data.

Saxe (2006) discusses the neural basis of social cognition and ToM and how triadic relationships between parts of the whole of the prefrontal cortex distinguish ToM concepts of Me, You and This. What emerges from the findings of Funahashi and Andreau (2013) and Saxe (2006) is that differences in the neural processing in the ASC prefrontal cortex affect social differences between ASC and NT processing and have a bearing on how differences in CC, EF, and ToM in ASC perception are viewed.

No part of the ‘the medial prefrontal cortex’ (MPFC) is specifically recruited for reasoning about representational mental states; instead, sub-regions of MPFC are implicated in distinct components of social cognition. Ventral MPFC is implicated in

emotional perspective taking and sympathy. Dorsal MPFC is implicated in representing shared or collaborative attention and goals; that is, Deletetriadic relations between Me, You, and This. (Saxe, 2006, p.236)

I suggest there is a correlation between ToM, CC, and EF which can be paralleled with neural functions and subsequent processing. Pellicano (2010, p.531) suggests that there is an interrelation between ToM, EF and CC, stating that: ‘weak CC might have damaging effects on ToM in children with autism’, which links to Baron-Cohen’s (1997) comments on weak CC affecting EF and ToM. This suggests a reciprocity of neural activity (NT) between EF and ToM in their mutual development, where CC regulates perceptive bias towards EF and ToM development. As Saxe (2006) has pointed out, the relationship or neural firing in and across the prefrontal cortex has influence on human social cognition and shared or collaborative attention and goals, which can be interpreted as the interrelation between ToM and EF. Both Frith and Happe (2006) and Pellicano (2010) posit that the ability to piece things together, as variable (weak or strong) CC, changes the function and perception of ToM. As Bogdashina’s (2010, p.53-60) notions of ‘ASC sensory gating deficit’ and Grandin’s (2006, p.67) ‘NT inattentional blindness’ suggest, for the person with ASC, the ability to filter out much of the primary cortex sensate experience is weak; for the person with ASC, remaining in primary cortex processing and perceiving is their usual world view. This may explain how a variable CC can shift the influence of EF as goal-directed behaviour, i.e. the filtering out of what might be emergent as sensate experience. Pellicano (2010) highlights that NT functioning relies on global CC in correlation with EF filtering, forming ToM and hypothetical predicted outcomes.

Conversely, Frith and Happe’s (2006) aforementioned ASC processing of seeing things in detail through local CC forms the understanding that differences between ASC and NT processing of sensate material have different values and meanings, dependent on how they are perceived. Baggs (2007), a person with autism, in her YouTube film ‘In My Language’, describes her thinking thus:

The way I naturally think and respond to things looks and feels so different from standard concepts or even visualization that some people do not consider it thought at

all but it is a way of thinking in its own right. However, the thinking of people like me (with ASC) is only taken seriously if we learn your language no matter how we previously thought or interacted. (Baggs, 2007)

Baggs' (2007) film shows her in relation with her environment; 'an ongoing response to what is around me' might be explained as weak or local CC and an unfiltered EF response. This suggests that Baggs' (2007) language is a reciprocal relationship with her environment through her sensate experiences, without reconfiguring or filtering into designing words or even visual symbols through goal-orientated EF. This evidences that inclusive steps to redress the differences in NT and ASC perceptual needs are needed. I suggest that ways of accessing the sensate experience accessed by both ASC and NT perception in the primary cortex may form pedagogies accessible to both ASC and NT people.

2.9 The Amygdala, Limbic System and Mirror Neuron function

Baron-Cohen et al. (2000) suggest that the pathology of the amygdala is responsible for the impairments seen in those with autism. However, Moldin and Rubenstein (2006) point out that this theory is based on the assumption that the amygdala is responsible for mediating social behaviour. They go on to suggest that the amygdala has a modulation function of regulating fear which, in turn, affects social behaviour. This is in contrast to Baron-Cohen's (2000, p.355) amygdala theory in autism, which suggests a 'substrate for producing a normal repertoire of social behaviour'. LeDoux (2002, p.733) further states that the amygdala is responsible for fear responses:

Thus, projections from the amygdala to the brainstem are involved in the expression of fear responses, and projections from the amygdala to the cortex are believed to contribute to the experience of fear and other cognitive aspects of emotional processing.

LeDoux (2003) and Moldin and Rubenstein (2006) affirm Jordan's (2007) statement that what one witnesses in the person with autism is the relational fear and not the autism. The statement also supports Delacato's (1979) behavioural concepts of hyper and hypo

awareness, indicating that behaviour and reaction in the person who has autism is regulated by the amygdala's sense perception of a safe or fearful environment.

Figures 11, 12 and 13 illustrate the architecture of the Limbic system and Prefrontal cortex.

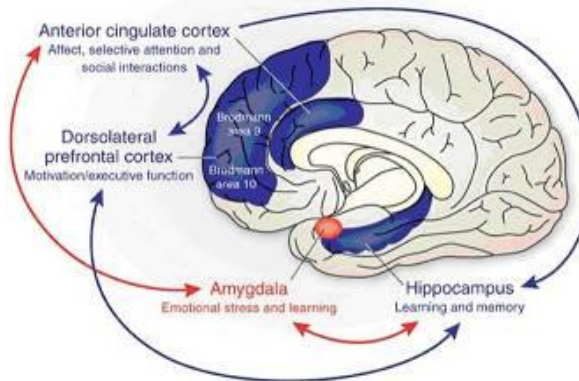


Fig 11

Accessed 15 February 2016 from: Dr Manuel Casanova:

<https://corticalchauvinism.com/2013/10/21/fear-emotion-and-socialization-the-role-of-the-amygdala-in-the-symptoms-of-autism/>

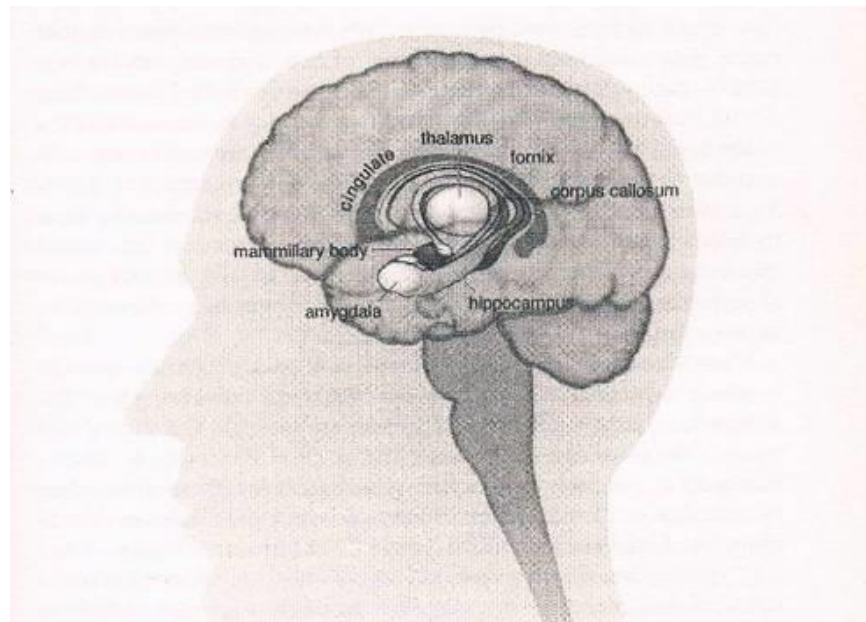


Fig. 12

From Ramachandran and Blakeslee (1998, p.163)

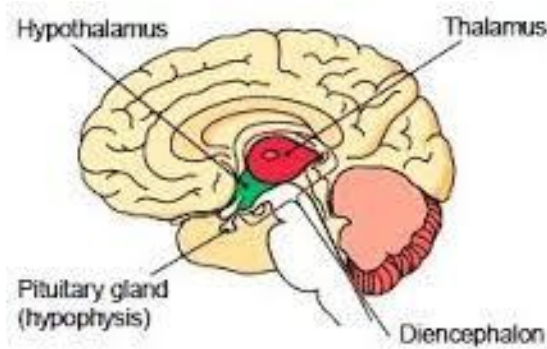


Fig. 13

Accessed 20 February 2016 from: <https://www.pinterest.com/pin/23784704258585252/>

Rizzolatti and Sinigaglia (2006) expand Ramachandran and Blakeslee's (1998) notion that the limbic system, amygdala, hypothalamus and autonomic nervous system process sensate material and prepare the person for action. Rizzolatti and Sinigaglia (2006) state that mirror neurons usually fire when performing or witnessing: action, understanding, imitating, language, and sharing emotions. In a later paper, Oberman and Ramachandran (2007, p.310) expand Ramachandran and Blakeslee's (1998) notions: 'Mirror neuron systems, are necessary for normal development of recognition, imitation, theory of mind, empathy, and language.' Hadjikhani et al. (2007, p.151) suggest that: 'dysfunctions of the disturbed neural circuitry for social cognition, including the mirror neuron system (MNS) and the amygdala' are contributory factors to behavioural differences in people with ASC. This is perhaps open to a 'chicken and egg' debate, and that mirror neurons indicate a symptom or differences in neural processing rather than a cause.

There is a potential to see how the lack of mirror neuron activity in ASC perception either influences, or indicates differences in, the relational conceptual framework of ToM, CC, EF, and the amygdala. This varied neural function and interrelation between ToM, CC, and EF shows differences in neural pathways in NT and ASC perception. Arguably, a social intervention for autism neural functioning has to use a pedagogy where neural pathways are accessible to both NT and ASC perception. The action base of an activity if mirror neurons allegedly need to fire has a bearing on the notion of movement as embodied understanding. This embodied understanding is perhaps sluggish, as Rizzolatti (YouTube 2011a) suggests in that, for the person with ASC, 'the neurons are there' but

‘the synapse are sleepy’ and need stimulating. Sherratt and Peter (2002, p.32-34) discuss how Acetylcholine (ACh), the chemical released by the motor neurons of the nervous system in order to activate muscles, is potentially increased through play and creativity in what they call the imaginary ‘as if’ world. This explains the neurological success of Adler’s (1979) authentic movement work as a bridge to understanding with children who have ASC.

Bogdashina (2010, p.143) explains that empathy requires connection through the ‘interbrain’ (thalamus, hypothalamus, pituitary gland and diencephalons). As Ramachandran and Blakeslee (1998) have previously stated, this means sensate processing through the Limbic System – which includes the hypothalamus – a part of the ‘interbrain’, and the amygdala. Hadjikhani et al. (2007) state that people with ASC process the sensate through the amygdala in a different way from those with NT processing. I shall explain in the next section how the firing or misfiring of mirror neurons, Grandin’s (2006) concept of ‘NT Filtering’, Bogdashina’s (2010) ASC ‘sensory gating deficit’ and Delacato’s (1979) concepts of ASC hyper and hypo awareness, can be seen as behavioural observations of the differences in the aforementioned ToM, CC, EF neural activity between NT and ASC perception. This suggests that an intervention in autism needs to be within an area of perception that both ASC and NT can grasp. The primary cortex of sensate experience held in the ‘as if’ worlds of play and creativity both increase ACh synapse connections whilst remaining in the phenomenological and sensate world for both ASC and NT participants.

2.10 Education, Aesthetics and the Power Dynamics of Pedagogy

The final report of the Commission on Assessment Without Levels (CAWL, 2015) points out that teaching assessments in the UK can become a scenario where assessment targets inadvertently create a narrow and constrained understanding of predefined concepts as a measure of division:

The fundamental question for teachers and school leaders to consider in evaluating systems for collecting and reporting assessment data is what purposes the data is intended to support. Formative assessment is intended to inform teaching and learning.

There is no intrinsic value in recording formative assessment; what matters is that it is acted on. (CAWL, 2015, p.5-6)

The CAWL report (2015) illustrates the limitations of a curriculum where formative assessment is seen as a series of recorded goals and where ready-made concepts are used to achieve predefined benchmarks. Conversely, a Deleuzian pedagogy (Wallin, 2010) can disrupt or de-territorialise what we think is known and address concepts as things that are sensed, experienced and created, rather than fixed points of a reality. A creative pedagogy, where difference is affirmed and acknowledged and concepts are emergent, might clarify access to learning for both ASC and NT students. I argue that a social and constructivist pedagogy of emergent understanding through ‘nurturing’ (Rousseau, 2015) is ‘nomadic’ in the Deleuzian (1994) sense in that concepts are unboundaried, emergent and free from predefinition. Deleuze & Guattari (1994, p.5) further state that: ‘Concepts are not waiting for us ready-made... They must be invented, fabricated, or rather created.’ I might add that switching to a Deleuzian lens forms concepts that are experientially lived, sensed and emergent. This switch parallels with both Pellicano’s (2010) and Frith and Happe’s (2006) suggestion that moving from a strong CC bias of goal orientation (where concepts are predetermined) to a weak CC bias, that allows what is found to emerge, is inclusive to both NT and ASC perception.

Behaviourist family models, like those used in ABA interventions for ASC, contain pedagogical impacting of knowledge by ‘operant conditioning’ (Skinner, 1974). This oppresses difference in a bid to uphold truths held in positivistic epistemologies that seek goal-orientated EF and filter the potential for emergent local processing. Conversely, a Deleuzian (1994) ‘nomadic’ pedagogy encourages freedom of the emergence and distribution of ‘self’ concepts uninhibited by the certainty of imposed concepts and can accommodate weak CC – local processing, that denies overactive and intrusive EF classifying. In order to construct an inclusive education model that can accommodate ASC learning, one must reject exclusive, static and inflexible behaviourist family models of learning. Such a model may be found through a creative remedial approach of nomadic understanding that can be seen to include weak CC as local and emergent perception. This bypasses global, predefined, goal-orientated, ‘big picture’ processing that accommodates perception through global CC that filters sensed experiences into pre-known concepts.

Deleuze (1994, p.36) posits that we might look at a different way of distribution through ‘Nomadic, nomos, without property, enclosure or measure.’ He further states that a nomadic distribution has rhizomes (spreading roots with multiple, non-hierarchical entry and exit points) rather than deeply fixed and inflexible roots. Rhizomes can reach a wider distribution, ‘which is unlimited, or at least without precise limits’. Deleuze’s (1994, p.36) ‘nomadic distribution’ becomes a participant learner’s space, where concepts are emergent and are nurtured from the inside-out rather than a fixed inflexible knowledge, impacted from the outside in. A nomadic distribution through rhizomes can be seen to be modelled by Sherratt and Peter’s (2002) plausible contention regarding the opening of dendritic pathways in the brain becoming available during pleasurable playful activity, akin to the release of ACh during experiences such as daydreaming, drunkenness, or hallucinating (Iveson, 1996). They propose the strengthening of these more flexible pathways (and, thus, facilitation of more creative and spontaneous thinking in autism) through more opportunities to engage in playful activity – and present this underpinning from neuroscience as an argument for more play-based intervention. This is supported by Badenoch (2008, p.300-301), who explains how play and creativity can increase dopamine into the prefrontal lobes, thus increasing ‘enjoyment focus and purpose to see something through’. Likewise, Fidelman (2011, p.697-702) argues that creativity has many solutions and that ‘The creation of a new neural path begins by the appearance of a new axon that creates a new synapse with a dendrite of another axon.’ From these authors, I concur that a creative, play-based intervention for autism can open communication as a potential for a pedagogical understanding between ASC and NT participants.

Conflicting impacting and nurturing pedagogical views are discussed in the ‘Review of approaches to personalised learning’ (Galton et al., 2007, pp.1-80). This points out polarised views of what personalised learning is. On the one hand, it can be that outside-in or impacted learning maintains the status quo of existing knowledge and is beneficial to goal-orientated government and market agendas. This outside-in model tells us that truths are currently predicted within the context of ‘existing bureaucratic and market-driven modes of governance’ (Galton et al., 2007, p.2). This model creates a bias in education, where value judgements are made from the competitive measurement and preoccupation with league tables, and predicted outcomes. A second concept of personalised learning is

to nurture personalisation as an inside-out process, where learning is emergent, unique and personalised: ‘The second usage of personalisation is its emergence as a type of “learning” (as taught) “pedagogy”’ (Galton et al., 2007, p.2). This second model sees personalisation as an emergent and nomadic pedagogy that has tenets of inclusion and does not impose bureaucratic and market-driven modes of governance that emphasise difference through exclusive and inflexible positivistic truths. The pathological perspective of the medical model of disability emphasises the negative ‘can’t do’; the social model of disability empowers through facilitating inclusive participation within the mainstream of society: ‘People with impairments are disabled by the fact that they are excluded from participation within the mainstream of society as a result of physical, organisational and attitudinal barriers’ (Lothian Centre for Inclusive Living (LCiL), 2009, p.1).

To be truly inclusive, the social model must take into account the perceptual and experiential worlds such as those experienced by persons with autism. A truly inclusive social model, which takes perception into account in its inclusivity, may lie in the perception of the act of creation as process and not product, thus creating a shift in the emphasis of an authoritarian or expert judgement of what enlightenment is. Mittler (2000, p.10) speaks of a change from integration to inclusion based on a value system that celebrates all forms of diversity, in that this “implies a radical reform of the school in terms of curriculum, assessment, pedagogy and grouping’. There are many parallels between the therapeutic arts and concepts of realities as ways of being, as well as Mittler’s (2000) thoughts on radical changes from objective integration to the live action of inclusion. Similarly, Jones (1998) describes how Namuth’s (1950) film of Jackson Pollock’s action painting drew the focus from the painting (as object or product) and a static aesthetic viewed in isolation from its creation, to a process as live action performance held in Namuth’s film. Jones (1998, p.76) reframes Kantian (1790) aesthetics by suggesting that: ‘Kantian system of aesthetic judgement. Formalism the judgement of objects through a disembodied vision... and ensures ‘Disinterestedness’ which in turn confirms the ‘universal’ authority of the art historian or critic.’

Jones (1998) goes further to suggest that Pollock’s painting is viewed as a dance/performance process, shifting the aesthetic focus from a static and judgemental

position of disinterested indifference to a sensate aesthetic experience held in the embodied, ritualistic and active moment of creation. Pagnes (2011, p.1) adds to Jones' (1998) argument by suggesting that, when aesthetics are seen to be experiential and sensate phenomena held by the art maker through the action of performance, there is a shift in perception to a more 'non-ordinary' reality of primary action: 'to achieve an inner 'shifting', a transfer of the Being to another dimension (real but not ordinary) in his appearance, it is necessary to communicate differently –but thoroughly – through gestures or primary actions.'

The dimensions of Pagnes' (2011) emergent shifts and transference of being can be seen as potential places of relational understanding held in both ASC and NT perception that exist through the action of performance within creative activity. This could underpin a more 'radical' (Mittler, 2000) SEND pedagogic model based on personalisation and the recognised need for structures to change, rather than expecting the person with SEND to fit existing systems. That is a pedagogic shift from impacting to form a constrained product, to nurturing the experiential towards a process of creating concepts.

Moving to the outdoors and into the wild can stimulate a parallel process of perceptive shifts and transference of being, as actual and embodied inside to outside experiential understandings. Inclusive experiential modes of communication, learning, understanding, perception and attunement can be found in ecotherapy environments and practices. As Beard and Wilson (2009, p.102) posit: 'Ecotherapy, for example, is said to be a healing process that seeks to enlarge and enhance people's body and mind-spirit perception through a greater connection to the wilderness; it deepens the sense of connectedness with nature, and helps overcome other forms of alienation in people's lives.'

In the next section, I will argue that ecotherapeutic outdoor environments enhance a sense of belonging, inclusion and purpose in both ASC and NT perception, a sense of connectedness and being with nature.

2.11 Sensate Learning and Ecotherapeutic Learning outdoors

Research carried out by 'Mind' in conjunction with Essex University (2013) compared levels of stress, depression and anxiety in a comparative study with participants that

walked in both a shopping centre and in a woodland/parkland. The results indicate that being in 'green' natural environments was less stressful and that, in some cases, the built environment of the shopping centre increased stress levels. This study coined the term 'Ecotherapy' in the UK. The term 'Ecotherapy' was previously used in the US to explain deeper reciprocal and therapeutic connection between humans, ecology and nature. In defining ecotherapy, Davis (1998, p.5) suggests that: 'There is a deeply bonded and reciprocal communion between humans and nature. The denial of this bond is a source of suffering for both the physical environment and the human psyche, and the realization of the connection between humans and nature is healing for both' (Davis, 1998, p.5).

Wilson (1984, p.1) developed the Biophilia hypothesis, which he defines as 'the innate tendency to focus on life and lifelike processes'. In a later text, he defines it as the 'inborn affinity human beings have for other forms of life, an affiliation evoked, according to circumstances, by pleasure, or a sense of security, or awe, or even fascination blended with revulsion' (Wilson, 1994, p.360). Wilson (1984, 1994), Davis (1998) and the MIND report (2013) agree that the well-being of the human psyche and nature are inextricably linked.

Ecotherapists Rust and Prentice (2006, p.47) claim that, throughout mankind's recent evolution, we have 'collectively derailed the conditions of the wild tribal childhood in which we developed psychologically over thousands of years'. Contemporary ecopsychology and ecotherapy theorists such as Totton (2013), Abram (2014), Roszak et al. (1995) and Buzzell and Chalquist (2009) suggest that wildness has been lost to humans through their transition from the nomadic hunter gatherer to civilisation, and the objective dominance and separation from nature as farmer land owner. However wildness was/is still part of our natural perception of being in, and part of, nature.

The concept of wildness and becoming feral seen through a polarised and exclusive lens of emergent and pioneering Western civilisation is one of social difference, separateness and exclusion. Bettelheim's (1967, p.345) observation 'that most of the so-called feral children were actually children suffering from infantile autism' implies that being feral and autistic is separate from the norm and, by proxy, socially excluded. However, Bettelheim's (1967) observations can be positioned through the contemporary lens of

ecopsychology and ecotherapy notions that wildness and feral perceptions are dormant facets of the human psyche held deep in the unconscious.

Louv (2005, p.7-16) embraces the wild and sensate in nature and speaks about his childhood experiences in nature as a place that ‘Inspires creativity in a child by demanding visualisation and full use of the senses’, and calls our detachment from this sensate experience in nature in twenty-first-century life a ‘nature deficit’. Abram (1996, p.56) speaks of our connection and loss in nature and the acceptance or denial of reciprocity between all beings:

To define another being as an inert or passive object is to deny its ability to actively engage us and to provoke our senses; we thus block our perceptual reciprocity with that being. By linguistically defining the surrounding world as a determinate set of objects, we cut our conscious, speaking selves off from the spontaneous life of our sensing bodies.

Abram’s (1996) statement challenges Kant’s (2007) principle of judgement, which is reliant on notions that empirical laws are applied to both aesthetics and nature. Kant (2007, p.16) stated that ‘nature is represented as if an understanding contained the ground of the unity of the manifold of its empirical laws’. Here, Kant (2007) objectifies nature through a series of empirical judgements, where the human relationship and reciprocity with nature are excluded as processes held outside of the positivistic data produced. Pagnes (2011), Jones (1998) and Deleuze (1994) challenge Kantian aesthetics as a static aesthetic with a deeply rooted positivistic stance of authority that excludes a ‘living’ creative relationship and reciprocity as pedagogy.

It can be seen that the application of an objective dualistic view of nature as a separate judgement outside of sensate experience denies inclusion, relationship and reciprocity to it. This objective view supports a pedagogy of impacting knowledge through ‘operant conditioning’, which complements existing bureaucratic and market-driven modes of governance. An environment that empowers and encourages the live, creative emergence of concepts, becomes a structure that challenges positivistic exclusion of ASC essence, challenges and un-gates the idea of ‘sensory gating deficit’ (Bogdashina 2010), and opens

NT ‘inattentional blindness’ (Grandin, 2006) to form both natural, aesthetically sensate and creative ways of being in a ‘shift’ towards a pedagogy of perception.

Griffin and Tyrell (2008) suggest that psychological and behavioural templates connect to the mammalian brain’s evolutionary development of parallel processing (the ability to read changing contexts). They hypothesise that autism stems from a blindness to changing contexts, which they term ‘Caetextia’, and it may be that a more primal, mammalian brain function, in the form of experiential learning which utilises earlier forms of cognition, can occur through practices that pay attention to sensate experience (Griffin and Tyrell, 2008). Grandin (2006, p.6), suggests that ‘Autism is a kind of way station on the road from animals to human.’ Likewise, Bogdashina’s (2003) ‘Gestalt perception’ and Grandin’s (2006) ‘animal thinking’ can be seen to underpin ASC Savant abilities. For example, Stephen Wiltshire’s unfiltered ability to see things in detail through a local CC enables him to reproduce cityscapes with astonishing accuracy. Similarly, jazz pianist Derek Paravicini has been called ‘the human iPod’ or ‘jukebox’, which he qualifies in an interview with online magazine ‘Inspiration Matters’, when he says: ‘When I hear birds sing, I could play them on the piano!’ <http://www.inspirationmatters.org/InterviewDerek.html> [Accessed November 2016].

Vallortigara et al. (2008, p.1) expand these views in terms of brain architecture and manipulations:

It has also been argued that autistic savants ‘think in detail’, and that this is the key to their extraordinary skills. Do animals have privileged access to lower-level sensory information before it is packaged into concepts... We argue that animals, like non-autistic humans, process sensory information according to rules, and that this manner of processing is a specialised feature of the left hemisphere of the brain in both humans and nonhuman animals... we discuss the possibility that manipulations that suppress activity of the left hemisphere and enhance control by the right hemisphere shift attention to the details of individual stimuli, as opposed to categories and higher-level concepts.

Further referenced in Chapter Two p.166, 177, Cozolino (2006, p.25-26) in the context of a post-neuroscience observation, upholds the conceptual model of the left and right-brain hemispheres having different functions, describing ‘Language functions and the linguistic self, as biased towards the left and a physical emotional self is biased toward the right.’ Vallortigara et al.’s (2008) and Limb et al.’s (2008) discussions of the suppression of activity of the left hemisphere support cognitive and enhanced control by the right brain and creative hemisphere shifts of attention to the details of individual stimuli, as opposed to categorising through higher-level concept processing. Limb et al. (2008) suggest that concepts could be made through the individual stimuli of physical emotional self’s creative right brain. This would be in place of the usual NT filtering through the conscious linguistic self’s left-brain cognition and language acquisition of the prefrontal cortex. This might be further explained in the context of Limb et al.’s (2008) investigation concerning neural activity that underlies spontaneous musical performance. The authors examined improvisation in professional jazz pianists by monitoring their brain patterns with a functional Magnetic Resonance Imaging, (fMRI) machine. They observed that some ‘control’ parts of the prefrontal cortex became shut down or deactivated during improvisation, but not when the musicians played a memorised score: ‘By employing two paradigms that differed widely in musical complexity, we found that improvisation (compared to production of over-learned musical sequences) was consistently characterized by a dissociated pattern of activity in the prefrontal cortex’ (Limb et al., 2008, p.6).

Limb et al.’s (2008) findings, that creative improvisation shuts down the prefrontal cortex’s control, is not to be confused with Miller et al.’s (2000, p.458) research that: ‘Loss of function in the left anterior temporal lobe may lead to facilitation of artistic or musical skills.’ As Miller et al. (2000, p.458) state, their patients showed that: ‘These processes have in common the recall of previously learned information.’ Limb et al.’s (2008) neural research suggests that an improvised or emergent creative process experiences less control from the prefrontal cortex; this function is similar in ASC weak or local CC.

In order to include this emergent creative process, diverse assessment methods are needed in education that are not overly fixed on product and outcome. The National Advisory

Committee on Creative and Cultural Education report (1999, p.127) states that ‘conventional assessment tends to focus on products and outcomes’ and that, unlike conventional assessment, ‘creative practices often depend and build on failure and successive attempts to reach a solution’. Part of the problem of defining an assessment strategy for creativity is that learning through a creative process is often hidden behind an unrealised product. Craft (2001, p.53) suggests that the current state of education is ‘one in which the artistry of teaching is being undermined by a technicist view of technology’, which is more to do with production of known truths than an emergent creative process. This questions the ethical dilemma that a creative pedagogy focused on product and commodity, rather than a process of human perception, is a form of social modelling. Csikszentmihalyi’s (1996, p.28) statement defines creativity as when the individual: “has a new idea or sees a new pattern... creativity is any idea, act or product that changes an existing domain.” The distinction between art product and art process is seeing the product perhaps as a thing that is copied from a pre-existing or modelled process, rather than a by-product of one’s own creative process. This views creativity as an emergent bottom-up or inside-out process in all humans and, like the paintings of Jackson Pollock or the improvised jazz of a John Coltrane solo, the product follows the process and is not predefined.

Limb et al. (2008) surmise that, when the prefrontal cortex is active, creativity would seem to be dulled, suppressed or filtered. Craft’s (2001, p.53) description of centrally drawn-up, compulsory programmes of content becoming the norm in education pre-empts Limb et al.’s (2008) further discussion of how social demands and conventions may stifle creative, inappropriate or maladaptive performance:

In comparison, the lateral prefrontal regions, lateral orbitofrontal cortex (LOFC) and dorsolateral prefrontal cortex (DLPFC), which were deactivated during improvisation, are thought to provide a cognitive framework within which goal-directed behaviours are consciously monitored, evaluated and corrected. The LOFC may be involved in assessing whether such behaviours conform to social demands, exerting inhibitory control over inappropriate or maladaptive performance. (Limb et al., 2008, p.12)

Limb et al. (2008) suggest that, for the NT person, an uninhibited and creative performance is free from the filtered, goal-directed, cognitive influence of the 'prefrontal regions' of the brain. It might be that the removal of the prefrontal region's sensory gating influence as civilised conditioning and social demands may have opened what Bettelheim (1967) witnessed as feral and autistic ways of being. That is, the sensate experience of what Pagnès (2011) describes as active sensate aesthetic. This may be what Dewey (1958) expresses when he refers to feelings as sensations or *sensa* in the experiential body mind as having a relationship, where, through the filtering and objectification that language imbibes, we lose the potential of thought provoked by sense perception, as Dewey (1958, p.258) states: 'Without language, the qualities of organic actions that are feelings, pains, pleasures, odours, colours, noises, tones, only potentially and proleptically. With language, they are discriminated and identified'.

This can be perceived as a closing down and discarding of potential experiential knowing by exclusion of what is sensed. Speaking of phenomenology as a connection to feral minds, Candland (1995, p.369) suggests that to do so we must lose our 'arrogant', 'uncritical' blocks to feral communication as: '...our own ways of thinking, our own categories, govern how we create other minds, and how we investigate our own'. Burns (2012, p.44-48) suggests that we have learnt to deny our innate reciprocity and formed a dissociative alienation through the filtering and lack of awareness of the innate reciprocity of the felt senses, which Grandin (2006) calls NT inattentional blindness.

Ecopsychologists therefore believe that expanding human awareness to include a sense of being embedded within and participating with the more-than-human world is essential in healing our dissociative alienation... embodied relationship is a bi-directional engagement between sentient (sensing and feeling) beings. This innate reciprocity is thus always already occurring, yet is often not in the foreground of awareness. (Burns, 2012, p.44)

This can be seen in neural terms as local and global CC's influence on EF and the forming of sensate or cognate perceptive worlds. I suggest that active imagination in embodied play, expressive arts and reciprocity in nature, is intrinsic in all pre-verbal language acquisitions and bypasses the sensory filtering of NT people's sensation. This can affect a

‘decentring’ shift in NT sensitive and sentient body consciousness, forming a non-ordinary reality where the ‘real and the imaginary’ can coexist in the individual and collective consciousness. Hillman (1995) comments on this sensate, embodied and intertwined relationship between ‘self’ and ‘other-than-self’:

me in my body and in my relations with other subjects... If we can no longer be sure that we are who we remember who we are, where do we make the cut between the ‘me’ and the ‘not me’?... whatever I claim to be ‘me’ has at least a portion of its routes beyond my agency and my awareness. (Hillman, 1995, p.xvii–xviii)

Buber (2000, p.21) distinguishes worlds as a relational and non-relational experience: as experience, the world belongs to the primary world I-It. The primary world establishes the world of relation. Kant’s *Critique of Aesthetic Judgment* (1790, p.6) states that nature is represented as if an understanding contained the ground of the unity of the manifold of its empirical laws. In contrast to Buber (2000), Kant (1790) had overlaid a framework of aesthetics that classified from beauty to the sublime. In his *Critique of Teleological Judgment*, he describes how these judgements and empirical laws objectify and separate the sensate self from art and nature. Biswas (1995, p.59) speaks of relationality and separation through the I-Thou concept within the sphere of the aesthetic object, which is what he calls a no-object and is confronted as a Thou: the phenomenological symbiosis of I (man) and Thou (the aesthetic object) determines the being of art. Biswas (1995, p.59) speaks about a phenomenological Thou-Thou dialogue as reciprocity in an aesthetic relationship rather than I-It/I-Thou objectification and separation through Cartesian judgemental stance (Descartes, 1644) between self and other than self.

Damasio (1994) criticises Descartes’ (1664) notion of disembodiment, the Cartesian split that separates body and the mind. Damasio (1994, p.251) challenges the notion that the mind can be fully explained solely in terms of brain events, leaving by the wayside the rest of the organism and surrounding physical and social environment. He goes further to suggest that the environment has a relational part of producing the body’s actions and that the Cartesian split pervades both research and practice (Damasio, 1994, p.251) in Western ‘I-Thou’ medical models. In many ways, both expressive art therapies and ecotherapy work within a Thou-Thou state of symbiosis through a dialogue of attunement between

‘human’ and ‘other than human’ through aesthetics, creativity and environment. Kossak suggests that attunement is potentially present between a human and the broader environmental world:

In attunement we are tuning in on many levels and in many ways. Many people are out of tune with themselves and those around them, and out of tune with their environment and to a larger mystical or spiritual presence. (Kossak, 2015, p.149)

In her review of Kossak’s (2015) book, Herman (2015, p.343) posits that he surrenders and helps his clients surrender to the rhythms of time and space. This forms parallels to Baggs’ (2007) multimodal and multi-sensate interaction with her environment, which she terms her ‘own language’, meaning the rhythmic and attuned connection observed in her behaviour in her film. Baggs (2007) states that she is: ‘reacting physically to all parts of my surroundings’. I suggest that she is in a shared affect attunement state: Affect Attunement, then, is the performance of behaviours that express the quality of feeling of shared affect state without imitating the exact behavioural expression of the inner state (Stern, 1985, p.141).

However, Stern’s (2002, p.145) discussions about infant and mothers’ first relationship point out that the presence of overstimulation in childhood autism is countermanded by protective adaptations and withdrawn behaviours that block affect attunement:

Periodically, theories appear suggesting that many infants who are born with constitutionally high sensitivities to most stimuli must evolve adaptations that will protect them from the barrage of stimulus events, especially the highly stimulating human events that they experience. The more extreme adaptations result in the severely protective and withdrawing behaviours that are synonymous with childhood autism.

Stern’s (2002) observations of ASC infants’ evolved adaptations concur with Delacato’s (1974, p.71-72) notions of hypo and hypersensitivity and suggest that overstimulation hypersensitivity is regulated by withdrawing behaviours to the extent of a hyposensitive state:

1. Hyper: a hair-trigger sensory system, that allowed too much of the sensory message into the brain.
2. Hypo: a sluggish sensory system that allowed too little of the sensory message into the brain.

Delacato (1974)

Delacato (1974) further discusses interventions that range from behavioural modification, socialisation, and medication aimed to slow down hyper sensitivity. Baggs' ASC ability to attune to, and respond to, all parts of her environment in her 'own language' appears to regulate Delacato's (1974) observations of hyper and hyposensitivity with those who have ASC, which may be (as I will explain in the next section) connected to Le Doux's (2002) amygdala loop pathways.

2.12 Forest School, Nature, Outdoor and Ecotherapy

My own observations during my professional work with students who have ASC is that natural surroundings in ecotherapeutic environments appear to decrease their ASC hypersensitivity, whereas some busy and protocol-laden environments can increase their hypersensitivity. Linden and Grut (2002) speak of environments in nature that seek to heal. They state that working in the outdoors encourages personal closeness and reciprocity, a move towards a calmness of environment and attunement. They speak as psychotherapists working with clients in an outdoor environment having more personal closeness than in an orthodox setting (Linden and Grut, 2002, p.29).

The place where we stand, and the environment that we physically inhabit, is key to our mood. This is outlined in Padesky's (1986) CBT model (Fig. 14) depicting a holistic approach that emphasises the connections amongst mind, body, mood, behaviour and environment.

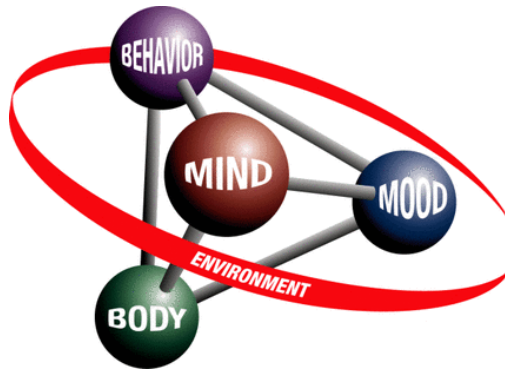


Fig. 14 Padesky's holistic connections between mind, body, mood, behaviour and environment.

This means that each element of the model has integral reciprocity in its relationships with the others and that a change in either part (behaviour, mind, body, mood and environment) affects the relationship with the other parts of the model. From an ecotherapy viewpoint, environment can affect body, mood, mind and behaviour. In other words, a shift in environment can be felt or sensed in the body and, in turn, shift mood, behaviour and mind. Similarly, Hillman (1995, p.xx) posits that the psyche and the unconscious are partly psychic and partly material and that the psyche is very much affected by the environment it is in existence with.

The bad place that I am 'in' may refer not only to a depressed mood or an anxious state of mind; it may refer to a sealed up office tower where I work, a set-apart suburban subdivision where I sleep, or a jammed freeway on which I commute between the two. (Hillman, 1995, p.xx)

Hillman's (1995) and Padesky's (1986) theories and discussion about the interrelation of environment, ego and self and psychic well-being infer that environments affect mood, behaviour, thinking and feeling. Stern's (2002) observations of high sensitivities and withdrawn behaviours in children with ASC can be interpreted through the lens of Delacato's (1974) hyper and hyposensitivity. Delacato (1974, p.69) states that many of the children he had observed had differing thresholds to sensate stimulus. This varied from hypersensate where their reactions were, for example, in the form of screams, or hyposensate, where:

those who smiled only when you pricked their skin with a pin. These children have great difficulty surviving in a normal world because they cannot handle the amount of stimulation to certain senses coming into them. (Delacato, 1974, p.69)

MacEachren (2013, p.224) explains how children with autism do better in the outdoors where sound does not bounce off walls, and where individuals with hyper-activity benefit from fully expending their energy so that learning patterns are not interrupted. As a result, for children with autism and ADHD, there has been documentation of benefits. Because an outdoor space doesn't have walls, the noise is not as loud, and it does not over stimulate.

I have observed that natural ecotherapy environments have had a moderating effect on sensate perception of both NT and ASC psyche, body, mood, mind, and behaviour. A woodland has coordinated interrelational natural rhythms between vision, sound, and smell. Light is dappled and colours are within a harmonious spectrum of greens and browns, sounds are both diffused and 'held' within the interactive attunement of wind, tree movement and bird song, while smells are of being grounded in the earth, wood and bark. Woodlands have natural qualities that appear to help to stimulate, develop or balance people's sensory systems, and are similar to those found in 'sensory rooms' designed to reduce hyper and hypo sensate experiences in people with ASC. Similarly, Berger's (2013, p.52) ecotherapeutic concept of 'building a home in nature' can be seen as the mutual construction and ownership of a safe and protected space free from intrusion that reduces the potential for hyper and hyposensitivity in the participant with ASC.

Delacato's (1974) hyper and hypo sensate experiences stimulate the amygdala and, in turn, regulate fear, safety and social behaviour. Baron-Cohen (2000) has stated that the under-functioning or malfunctioning of the amygdala in the brain is responsible for the social behavioural impairments seen in those with autism. LeDoux (2003) and Moldin and Rubenstein (2006) further assessed that the amygdala has a modulating function of regulating fear, which, in turn, affects social behaviour. This gives credence to the notion that a balanced environmental, sensate stimulus such as a woodland context can regulate

fear, anxiety and shut down the amygdala, by reducing hypersensitive overstimulation or hypo-sensitive over-compensating, protective and withdrawing behaviours.

LeDoux (2002) (Fig. 15) comments on the neuroscience of the amygdala loop, suggesting that external stimuli reach the amygdala through two paths: the direct route, from the sensory thalamus to the amygdala (low road), which bypasses the neocortical areas of the cerebral cortex. Alternatively, external stimuli reach the amygdala through the (high road) sensory cortex route, which includes several more cortical connections (Le Doux, 2002, p.122) and the prefrontal cortex and language centres.

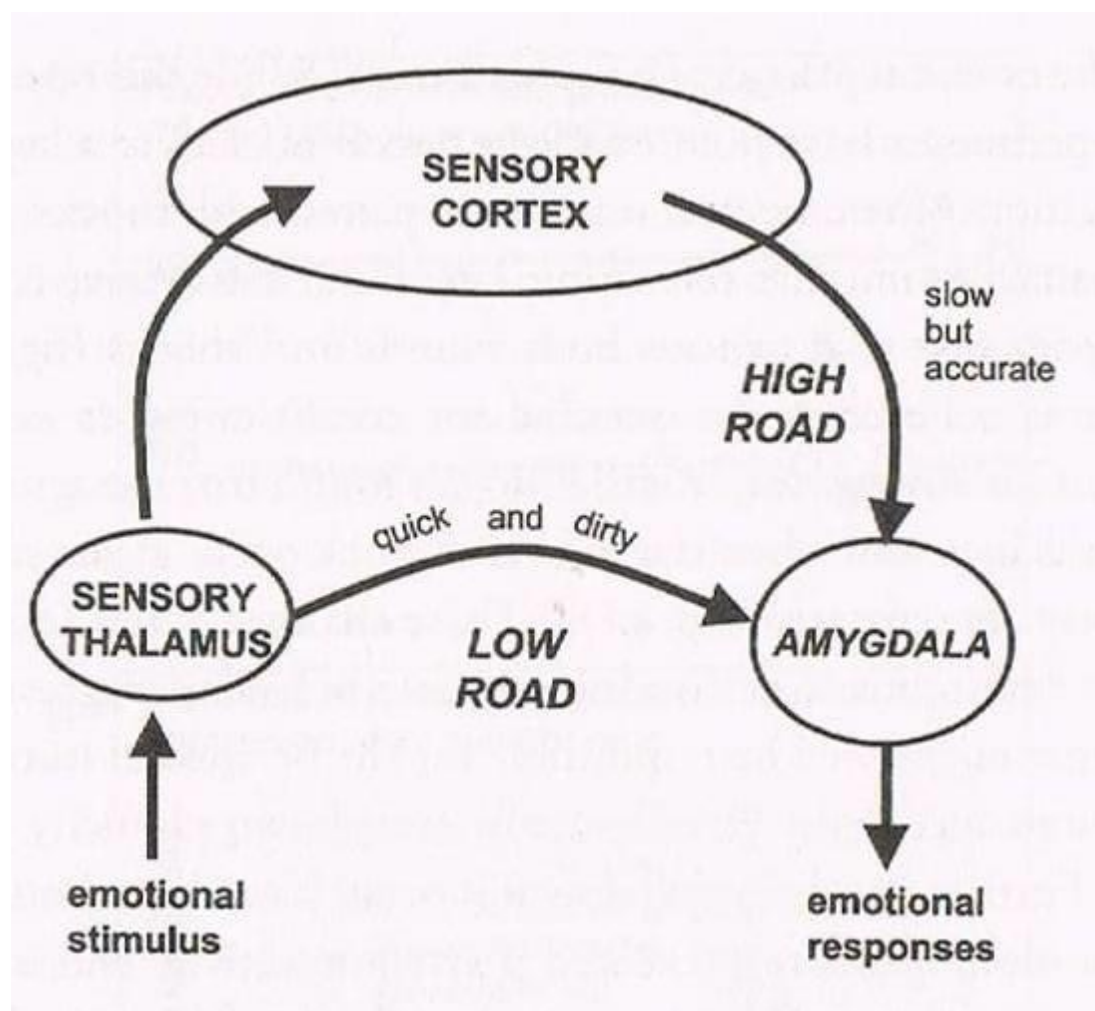


Fig. 15 Le Doux 'Paths to the Amygdala'

Through Le Doux's (2002) 'low road' route, this split-second evaluation of incoming sensitive feelings links to the amygdala through the sensory thalamus, bypassing the

analytical functioning of the sensory cortex. The ‘high road’ route goes through the sensory cortex to the frontal lobes responsible for top-down working memory control. Through EF, this coherence is disrupted in autism (Ozonoff et al., 2002), resulting in disconnectedness and temporarily stored bottom-up information. Hence, LeDoux’s (2002) bottom-up (Figs. 15 & 16) amygdala ‘low road’ route in natural woodland environments can offer a balanced sensate stimulus that reduces and regulates fear and anxiety in participants with ASC.

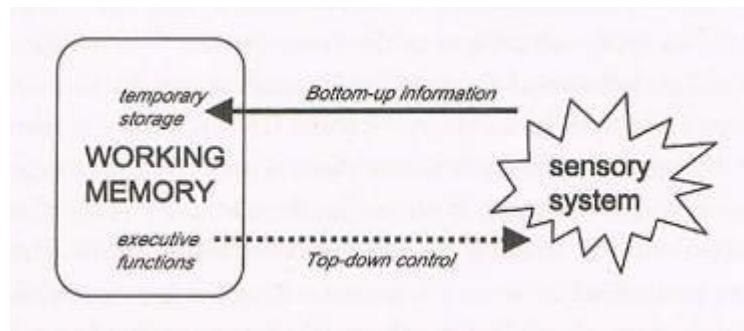


Fig. 16 Le Doux ‘top-down and bottom-up’ thinking

In terms of sensate pedagogy with NT and ASC participants, a balance between hyper and hypo sensitivity can be found in natural or ecotherapeutic environments. I argue for such a pedagogy where the learning environment – which includes the pedagogic model – is not blocked by overstimulating, and allows the learner to engage in a natural form of attunement with the environment and others within it. Jung’s (1989, p.225) statement expresses a deeper connection of self in and with nature and was made at a time where he turned his back on empiricist academia and embraced imaginal, sensate and experiential forms of attunement:

At times I feel as if I am spread over the landscape and inside things, and am myself living in every tree, in the splashing of the waves, in the clouds and the animals that come and go, in the procession of the seasons.

Jung's (1989) statement may be interpreted as symbolic and imaginal, but Beauvais (2012, p.277-291) describes the human physical connection to the Earth and ecosystem as something that humans are dynamically designed to attune with:

Ecopsychologists have theorised that we humans are unaware of our belonging to the natural environment. Object Relations Theory and Gendlin's Focusing philosophy show how humans are dynamically designed to attune with and learn from the natural environment, much as we do with primary caregivers. (Beauvais, 2012, p.277-291)

Gendlin's (1991, p. 256–257) 'focussing philosophy' suggests that the alchemic substance of the body has affect attunement in our somatic sensate experience of living in, with, and on the Earth:

The body is made of environmental materials. Every living body contains (implies, is with, is of, is in, is...) the environment... A sentient body not only is, but also feels its interactions with the environment... Animal bodies sense the complex environment with which their tissues interact, and with which they behave. An animal body does not just react to external stimuli. It prefigures and implies its own continuing life process. (Gendlin, 1991, pp. 256–257)

Gendlin's (1991) suggestion, that animal bodies sense the complex environment with which their tissues interact and with which they behave together, can be seen with Beauvais' (2012) statement, that we attune with and learn from the natural environment, much as we do with primary caregivers. In terms of ecotherapy and eco psychology, this would be inherent in a dormant pre-civilised past. Conversely, positivistic Kantian (1790) judgements, which separate and objectify what is outside of our civilised I-Thou worldview, lead to Bettelheim's (1967) definition of feral when he compares feral children raised by wolves to those within the ASC:

The origin of the subhuman, animal like behaviour of these children, in our enlightened age, is no longer sought in the world of spirits, but in their nature given endowment, or their environment. In this day of reason, we look for organic damage and then think, of course, of the early environment of the children as explaining their

behaviour. ...But on first encounter with their wildness, and thereafter with their total withdrawal, their 'contrariness', their violence, we are too thrown back for moments to feel they are possessed, that they are animals. (Bettelheim, 1967, p.359)

Between his oppressive rhetoric of dissociative fear and denial, I observe that what Bettelheim (1967) saw was a non-ordinary reality of sensate interrelation and reciprocal attunement between the feral senses and the ecosystem. It is in his use of such language as 'sub-human' and 'this day of reason' that he makes judgements and implies empirical laws, and denies his sensate connection to, and fears of, being animal. This leaves his NT thinking in separatist isolative objectification. In fact, one could surmise that Bettelheim (1967) is doing the exact thing that he accused 'refrigerator mothers' of, namely dissociating and withdrawing from his attunement with his wild caregiver. If we continue to follow this paradigm of thinking through our civilisation and objectification of others, then we isolate and objectify ourselves.

In this section, I have discussed Bettelheim's (1959-1967) observations of similarities between ASC and feral children. Viewed through the ecotherapy lens of Totton (2013), Roszak (1995) and Abram (2014), wildness and feral perceptions are seen as dormant facets of the human psyche, and are still part of our natural perception of 'being in' and 'part of' nature. Kossak (2015) affirms this connection as attunement and that attunement is potentially present between a human and the broader environmental world. Stern (1985) states that affect attunement is a 'shared affect state' and that overstimulation in infants with ASC countermands attunement by protective adaptations and withdrawn behaviours. Gendlin (1991) posits that affect attunement is the somatic sensate experience of living on the Earth. Beauvais (2012) states that humans are dynamically designed to attune with the Earth and ecosystem, much as we do with a primary caregiver.

There is a dichotomy between Stern's (1985) overstimulated ASC infant becoming withdrawn, or dissociated from affect attunement, and Beauvais' (2012) Earth and ecosystem as natural caregiver. Hillman (1995) and Padesky (1986) discuss how environments have an influence over the psyche of mind, body, mood and behaviour. This suggests that environments can alter states of over or understimulation. Delacato (1974) describes these states in people who have ASC as hyper and hyposensitivity. Baron-

Cohen (2000), LeDoux (2003) and Moldin and Rubinstein (2006) suggest that the amygdala regulates emotions.

LeDoux's (2002) distinction between sensory pathways describes how the amygdala can be regulated through the prefrontal cortex, which can be further explained as global CC, EF filtering and ToM. LeDoux's (2002) 'low road', or direct sensory thalamus pathway, has local or weak CC, EF filtering and ToM as experienced through ASC processing of sensation. This 'low road' route may also reduce NT sensory gating or prefrontal cortex filtering (Bogdashina, 2010). Limb et al. (2008) state that improvised creative work such as the expressive arts process reduces the prefrontal cortex's influence in the perception of NT participants. This would prepare NT's with a perceptual view of the sensate language similar to that experienced by Baggs' (2007) ASC language of sensate perception. I suggest that Padesky's (1986) notions of interrelation between environment, body, mind, mood and behaviour can be witnessed in safe and holding forest school or ecotherapy environments where the calm sensory experience can regulate body, mind, mood and behaviour. I further posit that low stimulus forest school, ecotherapeutic environments seen through the lens of LeDoux's (2002) 'low road' neural pathway of the sensory thalamus can regulate fear in the amygdala and, in turn, modulate Delacato's (1974) notions of hyper and hyposensitivity in those with ASC.

In the following section, I will explore how expressive arts regulate EF in NT processing, developing a shift in phenomenological experience, sensate perception and attunement and indicate the significance of expressive arts also for those with ASC. Firstly, I must distinguish between global and UK art therapy models.

2.13 Separatist Art Therapies, Expressive Arts Therapies and Expressive Arts Consultant Education

Currently in the UK, the arts therapies are separatist, meaning that they work as distinct therapies, for example art therapy, music therapy and drama therapy. They are moderated by the British Association for Art Therapy (BAAT) the British Association for Music Therapy (BAMT) and the British Association of Dramatherapists (BADTH). The training is from a psychodynamic paradigm of psychological therapy and the titles are protected by the Health and Care Professions Council (HCPC). Other therapy professions, for example

hypnotherapies, counselling, play therapy, are regulated by the Professional Standards Authorities (PSA) Accredited Register. Some, like the Association of Dance Movement Psychotherapy (ADMP), are regulated by the HCPC through the title Psychotherapist.

I am a British Association of Counsellors and Psychotherapists (BACP) Accredited Counsellor, a Play Therapy United Kingdom (PTUK) certified Clinical Supervisor and an International Expressive Arts Therapy Association (IEATA) Registered Expressive Arts Consultant Educator. In these roles, I abide by their ethical frameworks, which are in essence: client safety, confidentiality, beneficence and non-malevolence, safe touch and awareness of client safety and vulnerability in other realities. In accordance to these ethical frameworks, I attend one and a half hours' regular clinical supervision per calendar month.

Waller (2013) explains in her history of art therapy that, in the UK between the years 1963 and 1975, the UK the arts therapies were taught as part of art and education practice and that, in 1967, BAAT became a central association of the National Union of Teachers (NUT). Throughout the late 1960s and early 1970s, the Ministry of Health, Department of Education and Science (DES), and Department of Health and Social Sciences (DHSS) government interventions argued that the confusion between art therapy, education and health implied that art therapists should be either medical or educational. In 1975, BAAT was divided between a 'political union' faction or a 'learned society' faction, with more liaison with bodies such as the Royal College of Psychiatrists. The resultant split and move towards a 'learned society' gentrification initiated the division and separation of arts education and arts therapies which, at one point, were almost indivisible.

The historical need of the arts to belong, and gain acceptance within, the hierarchies of education and psychology professions has deconstructed the intrinsic therapeutic essence of the arts as process. The artist as therapist has acquired new reductionistic models from the psychodynamic and educationalist professionals. There is a danger that, in this shift from the artist to the professional stance, status, and practice of art educator or art therapist, that experiential and expressive forms of the therapeutic in the art process are lost.

All HCPC separatist UK arts therapist training is psychodynamic, with the exception of Liesl Silverstone's (1993) Person Centred Art Therapy Skills. This is not recognised by the HCPC as 'art therapy', as the BAAT claimed that 'art therapy' is a protected title and that, to be a recognised art therapist, one must follow a psychodynamic training. However, Person Centred Art Therapy skills can be used under the regulatory umbrella of another discipline such as counselling. Silverstone's (1993) model is person centred in a similar way to Natalie Rogers' (1977) person-centred American model of expressive arts therapy 'creative connection' and the Person-Centred Expressive Therapy Institute (PCETI):

PCETI is an expressive arts organization with a certificate training program in expressive arts therapy... We are unique in that we combine the person-centred approach with expressive arts therapy approach. (PCETI, 31 January 2015)

Waller (2013, p.16) states that early UK founders of art therapy were from art education practice and formed art therapy practices through a 'child-centred' approach to art therapy, similar to Rogers' (1977) person-centred approach to art therapy. As Eisner (1972, p.51) states, 'The view of the child's development, and of the teacher's role within it, is based on the assumption that the child develops best from the inside out rather than from the outside in'. 'Person-centred' art therapy and 'child-centred' art education work by facilitating the therapeutic emergence of the embodied sensate inner self from inside out into the outer here and now. Lowenfield (1966, p.258) described the 'haptic type' as: 'a creative individual who is in touch and primarily concerned with his own bodily sensations and the subjective experiences in which he feels emotionally involved'. He considers this as intrinsic in all humans and is accessed through the arts as a sensate 'inside out' therapeutic intervention.

Chesner's (2005) integrated dramatherapy model draws on psychodrama techniques and is integrative (see Fig. 17). She explains that, in this model, sessions for adults with learning difficulties may include the use of: 'visual art, music making, dance and movement work, contact exercises, game playing, story making and performance' (Chesner, 2005, p. 61). Chesner (2005, p.61) explains 'checking in' 'taking off', 'flying high' and 'coming to land' as spontaneous and possibly non-verbal actions into the imaginal.

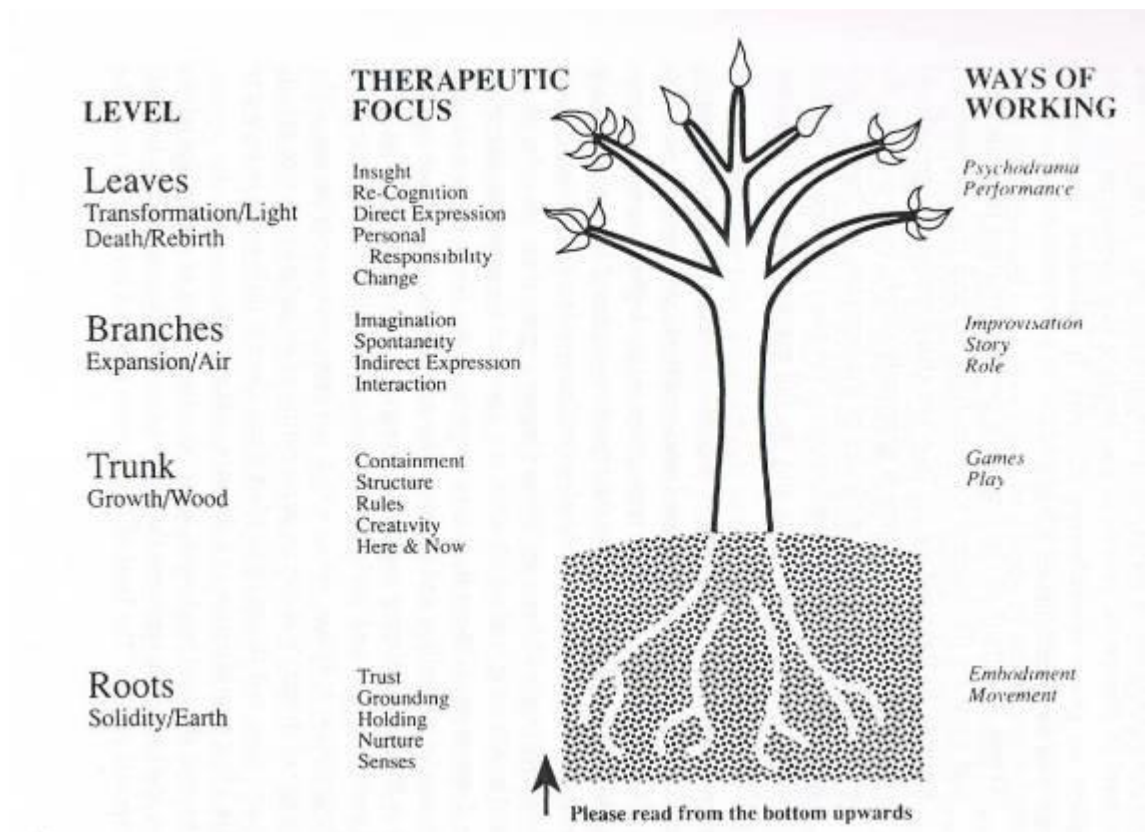


Fig. 17 Adapted from Chesner's 'orientation of the dramatherapy process of the learning disabled client' (Chesner, 2005, p.9)

Chesner's 2005 'therapeutic principles' are shared by education and therapy:

1. Patience – allowing time for the child to respond: change and development are possible, but may take time; ensuring activities are planned initially for a child's present stage of development, with time to explore; not being tempted to force the pace.
2. Trust – developing a relationship, 'being there': attentive, as well as reliable physical presence; keeping certain aspects of an activity the same and predictable from session to session.
3. Space – respecting preferred places, and tolerance to physical proximity to others.

4. Containment and safety to explore – making boundaries clear within which to explore, experiment and create, to support the release of feelings and acceptable responses and behaviour.
5. Dynamic of doing and being – not overwhelming with a need to be constantly active; creative leaps may happen in moments of engaged stillness and reflection.
6. Developing a shared language – establishing a foundation for communication, verbally and non-verbally, and investing meaning in spontaneous utterances and responses as an intention to communicate.
7. Timing – sensitivity, especially over when and how to give attention, to intervene or to introduce change; providing a balance of opportunities to transfer, consolidate and generalise learning through familiar, repeated activities, as well as new challenges, at the very least to prevent perseveration and over-reliance on obsessive favourite activities. (Based on Chesner, 1995).

There are many similarities between Chesner's (2005) work and Rogers' (1996 p.351) 'core conditions' of 'empathy', 'congruence' and 'unconditional positive regard'. Rogers (1996) states that creativity holds the same deep, curative tendency that psychology has, that is: 'man's tendency to actualise himself to become his potentialities'. Rogers, N. (1993) adapted her father's 'core conditions' to the person-centred expressive arts therapies with a form of intermodal shifting from one art form to another whilst honouring her father's core conditions of 'empathy', 'congruence' and 'unconditional positive regard'. Likewise, in Knill's (1978) architecture of the expressive arts therapy, it is essential to move through the intermodal process from one art form to another without analysis through cognitive language. As Knill, Levine and Levine (2005) demonstrate, the stages or architecture of the principles of expressive arts practice are:

- Filling in: The opening of the session, contracting if the first session, encouraging the expert (client) to talk about what they are working on today and what they want from the session.
- Decentring (imaginal reality): entering the alternate world of the arts, play and imagination.

- Aesthetic Analysis: What is unique about this reflective period is that it stays on the surface, close to the play and art making by adopting a phenomenological attitude (a descriptive and non-interpretive stance).
- Harvesting: Go back to the filling-in phase and discuss the session in the light of the initial issue or problem. (Knill, Levine and Levine, 2005, p.94-96)

Levine (2011) looks towards an underlying principle in all of the expressive arts suffixes, e.g. ‘expressive arts coaches’, ‘expressive arts educators’. To clarify ‘expressive arts’, Levine (2011) looks deeper towards artistic expression itself and to the concept of ‘poiēsis’ as a basic capacity of humans to shape their worlds. Because the arts have an imaginal (Hillman, 1972) way of being in the reality of the world, they can touch people’s literal reality and promote change. Levine (2011) further posits that this change agent, as the artwork and process, has the potential to change the way we see our world and as a presentation of an alternative reality. This helps us to see ourselves and others differently. It has the capacity to change our understanding of ourselves and of the world around us. By creating an alternate world of the imagination, the artwork shows possibilities that are dormant in everyday awareness. Levine (2011) upholds and underpins that it is the ‘poiēsis’ within the expressive arts that actively changes participant learning in the practice of expressive arts education.

The distinction between therapy and therapeutic might seem to shed some light on the difference between Expressive Arts Therapy and Expressive Arts Consulting and Education. Both are concerned with mastering the language and discourse in expressive arts, but there is something different in how the expressive arts language is used. Therapy (as in Psychotherapy) has a discipline and structure connected to it, a contracted ‘I need Help’ to deal with life issues, relationships, stuck situations, defined needs. Education and Consultancy consists of a different contract: sometimes, and in my work within a further education setting, the goal is learning usually in community. This work can be considered as therapeutic, but not as therapy or psychotherapy, in the sense that it is working through personal material therapeutically, as does Chesner (2005, p.9) in her ‘therapeutic principles’.

The integrated inter or multimodal expressive arts can be embedded in an education model. Expressive Arts Consulting and Education might use the arts to assist a group or individuals to explore personal growth or development. The Intermodal concept in Knill's (1978, p.6) paper discusses the commonality and distinction between intermodal expressive arts as therapy and education:

...we are trained to read and obey the laws before we learn to create suitable structures which could regulate our living together... and express our feelings about it... I am also concerned with a clear perception of reality. I see the learning process as an exchange of expression and perception.... (Knill, 1978, p.5-7)

Table 1 Knill's table of the Intermodal Process in Expressive Arts in Education and Therapy

Message through:	Restriction	Facilitation	Interaction
Direct feeling expression	Armour, conflict with group norm.	Giving permission through trusts.	Art helping to express directly.
Art expression	Lack of skill conflict with art ideal.	Encouragement through opening the art concept.	Direct methods helping to express with art.
Table from Knill (1978, p.6)			

The four columns in Knill's (1978) table of the Intermodal Process in Expressive Arts in Education and Therapy (Table 1) indicate how the arts can open or restrict our exploration of the felt sensed experience in all art forms. Column one depicts how the art maker can receive an experiential message through 'direct feeling expression' and through 'art expression'. Column two shows restrictions to the expressive arts experience where

‘armour or conflict with the group norm’ and fear that they lack skill might marginalise the art maker’s experiential process. The third column describes the facilitator’s role in the process, by opening up the concept of what art actually is; one of expressive art’s mantras is ‘low skill, high sensitivity’, which dispels any notion that skill or talent-based judgements apply here. This gives the art maker permission to trust their own voice and speak through the language of the arts without feeling marginalised. The fourth column is about the reciprocity between the arts and the participant art makers, the ‘ensemble’, where art makers can express themselves and interact with others.

Knill’s (1978) pioneering work states that the exchanges between expression and perception through an intermodal arts process are fundamental to learning. This is the starting point to the therapeutic in the expressive arts consultant educator’s role. In Knill’s (1978, p.6) notion of forming ‘suitable structures which could regulate our living together’, the expressive arts consultant educator facilitates a space for experiential learning as a felt and perceived moment in the expressive arts process. This cuts through restriction of conflict with group norm, art ideal, or lack of skill: it gives permission, encouragement through opening ‘art concept’ and ‘group trusts’ that enable participant learners to experience and process expression directly or with art.

In the UK, education and art therapy models are separated by professional boundaries and, although the therapeutic in education is recognised as an intrinsic component, there are no real dedicated models of a ‘therapeutic education’ in practice. To bring such a model into existence as something that is recognised and embedded in education, one has to negotiate a plethora of hierarchical divisions between the arts, therapies, and education. Peter (1998, p.170), an educationalist, acknowledges this professional division between both educational and therapeutic arts experiences and states that: ‘both teachers and therapists have a responsibility to offer arts experiences’. She further acknowledges the overlap between art in education and art as therapy and suggests that: ‘Much of the work in therapy focuses on empowering clients; teachers too may seek to empower pupils with SEND by adopting therapeutic principles.’ Conversely, in a recent BAAT training programme, ‘Skills for Practice: Art Therapy in Education’, the therapeutic in therapy and education are divided by their respective professions and professional associations. The primary function of these BAAT courses suggests exclusive and boundaried professional

practice in the field of art therapy, focused on bid-writing for a business model of practice. BAAT reinforces a separatist approach of extracting the child from education to an art therapy function as a detached practice, even if sessions are physically held within the school setting:

What do we need to know in order to assess suitability of a child to be seen for art therapy within the school setting and when to refer back into the school system for a referral on to another agency... successful bid-writing for art therapy work in education. (BAAT, 1 February 2016)

Similar divisions of professional interpretation are highlighted in the educational approach to the therapeutic. In 2005, the Labour government introduced Social and Emotional Aspects of Learning (SEAL) intervention, which looked at emotional intelligence (Goleman, 1996), and developed a set of teaching aids. SEAL aimed to: ‘develop social and emotional skills within a structured and progressive framework... to all children from 3 to 16 yrs’ (<http://www.sealcommunity.org/node/356>, accessed October 2016). Although a welcome intervention and an improvement from previous operant behavioural management and impacting of knowledge, the accompanying Government rhetoric almost states a ‘fix it’ solution-focused approach where, at its worst, the experiential is reduced to a set of grids, and exercises that fall short of an experiential learning or understanding:

It will be used by schools who have identified the social and emotional aspects of learning as a key focus for their work with the children. ...It focuses on five social and emotional aspects of learning: self-awareness, managing feelings, motivation, empathy and social skills.

(Social and Emotional Aspects of Learning (SEAL)) [accessed 20 February 2016]

SEAL has now been archived by the present government. Hallam (2009, p.17) states that ‘The focus of the intervention was to improve behaviour and attendance – enhancing the well-being of the children was not the prime concern’ and was not rooted in the core of the curriculum. Behaviour is simply ‘what people do’ and, even in this intervention, the rhetoric seems underpinned with a judgemental infusion to improve statistical data. My

own 1988 Art and Design teacher training and education was at a time just before the Thatcher government's transition from progressive education and nurturing, to an 'impacting' learning dogma. At this time, my pedagogical models ranged from Dewey's (1958) whole child, social learning, and child-centred approach to learning, and Rousseau's (2015) nurturing education of the whole person. I later found these qualities in the therapeutic world of Rogers' (1951) person-centred therapeutic approach and through training with Rogers (1993) in her person-centred approach to the expressive arts therapies.

Since the formation of the HCPC in 2003, BAAT have owned the protected title of 'art therapist' and have decreed that, to be an art therapist in the UK, one must train and practise within a psychodynamic model. The psychodynamic is reliant on Freud's (1914) concepts of transference and countertransference. In psychoanalysis, transference 'is a form of displacement involving the redirection of emotions and attitudes from their original instinctual object onto a substitute' (Coleman, 2003, p.752 and 173).

Interestingly, Blakeslee and Blakeslee (2007, p.177) state that 'mirror neurons provide a neurobiological basis for transference and countertransference' and are thought to function sensitivity and attunement to human action, between self and other than self. Ramachandran's (2006, p.64) 'Broken Mirror syndrome' states that, because mirror neurons can be seen to be involved in social interaction, 'dysfunctions of this neural system could explain symptoms of autism, including isolation and absence of empathy'.

Rizzolatti (You Tube 2011b) criticises both the 'broken mirror syndrome' and 'theory of mind' as incomplete theories that partly explain how the person with ASC does not 'understand the other person'. Rizzolatti (You Tube 2011a) further suggests that, for the person with ASC, 'the neurons are there' but 'the synapse are sleepy' and need stimulating. Rizzolatti (You Tube 2011b) goes on to report that NT neurons activate for both 'goal' and 'intention', describing that, when the NT person sees another pick up a piece of chocolate, on-looking NTs will also salivate, recognising the neural firing of the 'intention' as they anticipate the 'goal' and its neural firing. The person with autism perceives the 'intention conceptually rather than physically' (no salivation or neural firing), which creates difficulty in understanding another's intentions when reliant exclusively on seeing motor clues (Rizzolatti, YouTube 2011b). The person with ASC

will, however, have neuron firing on ‘goal’ stimulus at the experiential sensate moment of eating the chocolate. Hadjikhani (2007, p.151) states that: ‘functional imaging studies show evidence of mirror neuron system (MNS) dysfunction in autism’.

It might then be concluded that attunement through mirror neuron activity from observing another’s motor cues and psychodynamic models of transference and countertransference are not accessible to those with ASC. However, attunement through embodied movement and sensate experience is evident from Adler’s (1970) work with two children with ASC, as she describes the gentle, nonintrusive way that she works with embodied movement: ‘These children then began to explore my body, just as the normal child explores the Mother’s body. Once the child established the deeper awareness of me... she became interested in her own body as separate from mine’ (Adler, 1970, film transcript).

Kossak (2015, p.14) describes moments of attunement in an expressive arts therapy workshop using musical instruments with a small ASC group: ‘There is a shift and we are all in sync...We could say there is a sympathetic attunement.’ Adler (1970) and Kossak (2015) demonstrate an embodied ‘live’ sensate attunement in dance and music, which reflects what Pagnès (2011) and Jones (1998) call an inner shift transfer of ‘live action’ process in the context of Namuth’s (1950) film of Jackson Pollock’s ‘action painting’.

Similarly, analytical art psychotherapist Schaverien (2000) describes aesthetic transference in an analytical art therapy frame as two distinct types. Schaverien (2000, p.59) distinguishes art images as the ‘diagrammatic image’: an image that conveys messages through diagrammatic, pictorial or narrative imagery, which I suggest has the same tenets as mirror neurons firing for both ‘goal’ and ‘intention’ in NT processing. She states that, in the process of creating the second type, the ‘embodied image’, the ‘feeling becomes live in the present and so the psychological state of the artist/client is transformed’ (Schaverien, 2000, p.59). As referenced in 1.2 p.6 Schaverien further suggests that there is ‘a form of ‘scapegoat’ transference – a transference embodied in the picture which may reflect or reveal the transference to the therapist’ (Schaverien, 2000, p.59). There is a potential juncture here for much movement in the form of transference

and countertransference, depending on how the therapist acts, reacts, or holds the client's embodied transference.

An intermodal approach to Art Therapy as Expressive Art Therapy might be thought of as a combination of the 'embodied' life held 'in the picture', being witnessed and re-experienced by the creator as a 'live' process through another art form. Expressive arts therapist Knill (1978) discusses art as language, and how expression, feelings, and aesthetics are interconnected and, I believe, exist alongside 'live' moments of creating the embodied image. I further suggest that, by using Knill's (1978) expressive arts therapy intermodal process, that this embodied 'scapegoat transference' can be witnessed, or physically re-experienced, by another in their making of a new art form as a heuristic experience. Knill (1978, p.106) states the intermodal process facilitates reflective and integrative processing, 'instead of going into a colloquial feedback' as psychodynamic analysis might. Knill (1978, p.106) suggests that the participant 'transfer[s] into another modality of art expression', which he termed 'intermodal processing'. This parallels with Baggs' (2007) ASC perception being described as outside of a language of words or visual symbols, but as a phenomenological primary cortex experience of being in a constant conversation with every aspect of the environment.

This correlation of the non-interpretative principles underlying both Knill's (1978) non-analytical transference into another art modality and Baggs' (2007) non-symbolic ongoing conversation with her entire environment has key relevance for my work with students with ASC. The perceptive parallels with Knill's (2005) intermodal expressive arts 'decentring' can coexist with Baggs' (2007, p.2) ASC language as a non-ordinary reality. Baggs (2007, p.2) tells us that she is marginalised by NT value judgements and lack of effort to understand her own sensate and experiential language: 'It is meant to be a strong statement on the existence and value of many different kinds of thinking and interaction in a world where how close you can appear to a specific one of them determines whether you are seen as a real person or an adult or an intelligent person.' Her statement has to inform current curriculum and therapy models for people with ASC.

Knill (1978) worked closely with McNiff (1992) in the early formation of expressive arts therapies at Lesley University, Cambridge, Massachusetts, drawing influences from many

sources. McNiff (1992, p.19) suggests that shamanic images from ‘therapeutic ritual of the arts in painting, dance, drama, song and other media... arrive whenever the soul opens itself.’ McNiff (1992) speaks about a live experience with the art process, perhaps into what Schaverien (2000) calls the ‘embodied image’ as a form of ‘scapegoat transference’. Mackinnon (2012, p.157) suggests that the art object in shamanic and spiritual therapeutic practice is ‘a container for energy, or connect with a certain energy, or to bridge the worlds’. McNiff (1992, p.110) further explains that Jung’s (1935, p.191-2) concept of ‘active imagination’ ‘follows the artistic tradition of encouraging characters and images to reveal themselves, to speak for themselves’. This is a primary tenet of expressive arts therapy: through active imagination the participant can move through one art process to another without intellectualising through goal-orientated EF.

Jung’s (1935) ‘active imagination’ is a process that engages the ‘imaginal’ (Hillman, 1974) as a way of attuning emergent unconscious sensate experience into the here and now without filtering or classifying through ‘global’ or ‘strong’ CC and EF. In the Tavistock Lectures, Jung (1935, p.191-2) describes ‘active imagination’ through his encounter with a client who was able to get close to sensate experience locked in his unconscious. Knill (1978) and McNiff (1992) developed Jung’s active imagination and Hillman’s (1974, p.201) ideas that ‘Insight would no longer mean translation... reformation of imaginal speech into psychological language.’ This forms the expressive arts therapy concept, that the imaginal is sustained as phenomenological sensed experience through the intermodal process rather than a form of transference and countertransference filtered through EF. This forms symbolic, archetypal and metaphoric language as practised in psychodynamic theory.

Knill (1978) and McNiff (1992) expressive arts therapy inter / multi modal process embeds Schaverien’s (2000) ‘embodied image’ as ‘scapegoat transference’, Hillman’s (1974) ‘imaginal’ and Mackinnon’s (2012, p.157) art object as the ‘container for energy, to bridge the worlds’. In this process, the artist’s intention is an embodied essence held in the initial artwork as ‘scapegoat transference’ (Schaverien, 2000). This is sustained through the experiential imaginal language by moving into another art form as an intermodal form of processing. That is, the shift or decentring intrinsic in intermodal expressive art making and art ritual takes the imaginal route rather than applying Freud’s

(1910-14) concepts of transference and countertransference to the expressive arts. In other words, the experiential imaginal language (Hillman, 1974) of art expression, or expressive art, is the 'live' process of the imaginal language. Eberhart and Atkins (2015, p.95) speak of being fully present in the imaginal as 'a timeless and spaceless realm of aesthetics'.

To contextualise interpretation in terms of autism theorists, this decentring shift of expressive arts intermodal and imaginal altered state can be seen as interrelational shifts in the prefrontal cortex. Sensate experience triggers prefrontal cortex neural activity and defines relationships between CC (Frith and Happe, 2006), EF (Ozonoff et al., 2002) and ToM (Baron-Cohen, 2012) and subsequent identification of 'Me, You and This' (Saxe, 2006). As Vallortigara et al. (2008) and Limb et al. (2008) suggest, creativity avoids further processing or analysis in the prefrontal cortex language centres, and promotes a shift in perception away from positivistic classification and EF.

Snyder's (2009, p.1400) research supports this and suggests that 'savant syndrome is often associated with some left-brain dysfunction, together with right brain compensation'. As Research Professor of Radiology, Washington University School of Medicine, Snyder's (2009) research had medical university ethical clearance to replicate savant syndrome in consenting voluntary NT participants. Snyder (2009) achieved this by the application of transcranial magnetic stimulation to the left anterior temporal lobe – part of the prefrontal cortex – which diminished left-brain influence and enhanced un-gated right-brain sensate stimuli. As Elliot (2003, p.49) explains, EF uses 'several sub-processes' and EF is often synonymous with the term 'frontal lobe function'. Elliot (2003, p.53) agrees and states that 'It, therefore, seems intuitively plausible that different regions of the prefrontal cortex may mediate different aspects of executive function.'

These findings can be linked with Limb et al.'s (2008, p.12) research participants' MRI data, which states 'spontaneous improvisation was associated with widespread deactivation in prefrontal cortex throughout the dorsolateral prefrontal cortex (DLPFC) and lateral orbitofrontal cortex (LOFC)'. This helps form notions that weak or suppressed EF, associated with savant and creative improvisation, can be seen in both Baggs' (2007) ASC 'language' and in Knill et al.'s (2005) Expressive Arts Therapeutic 'decentred' NT perceptive states: both are unboundaried, emergent and free from EF predefinition. One

might go further to suggest that, when these concepts are expressed in the free protected space of a forest school woodland, the amygdala process fearlessly resides alongside reciprocal ‘affect attunement’, with feral experiences as animal, in relationship to the environmental caregiver.

2.14: Towards A Curriculum and Pedagogy of Perception

Deleuze and Guattari (1987, p.311) wrote ‘to improvise is to join the world’. In my Reflection and Analysis to Findings chapter, I argue that Read’s (1954) old paradigm art education pedagogy, as seen through Springgay’s (2008) Arts Based Research (artist/researcher/teacher) A/R/Tographer lens, is positioned from the inner, felt, sensed, inside-out world and promotes a Deleuzian rhizome, centre-out growth, as does a child or person-centred pedagogy. Springgay’s (2008) A/R/Tography notions of breaking down the divisions between artist, researcher and teacher open potentials for an improvised pedagogy. A/R/Tography liberates pedagogy from a predefined outcome and enables the internal artist and researcher to inform the facilitating teacher.

Read (1954, p.205) speaks of three traits of a natural form of education: (i) self-expression as ‘the innate need to communicate thoughts feelings and emotions to others’, (ii) observation as a ‘desire to record sense impressions’, and (iii) appreciation as ‘the individual’s response to values in the world’. Trotman (2008, p.163) cites the Latin term *curriculum currere* (to run the racecourse) not as ‘static, pre-specified, or mandated, but motivated’, a motivation that I suggest comes from Read’s (1954) innate need to communicate felt experiences and sensed impressions to find value in the world. Read’s (1954) ‘natural education’ is upheld by Robinson (2015, p.142) in his statement that, through the arts, ‘we give form to our feelings and thoughts about ourselves, and how we experience the world’. All of these authors affirm that the senses and felt experience make sense of the perceived world. There is a potential here for a curriculum of perception.

Wallin (2010, p.68-69) discusses how the orchestrated linear tract set out by ‘curriculum-as-code, teacher-by-law’ reproduces a ‘dogmatic image of thought’. In contrast, Wallin (2010, p.71-76) suggests that a curriculum, like improvised jazz, ‘maps new terrain... demonstrates structuring and destructuring powers... and forms an active image of pedagogy...’ and which is likened to a Deleuzian rhizome. Wallin (2010, p.x) continues

this argument in that a Deleuzian approach to curriculum allows for ‘the liberation of the subject, who is no longer cathected (the investment of emotion or feeling in) to preexistent identity structures’. In other words, the subject has to be free of the predicted outcome.

In trying to form an embodied educational intervention, I began with a study of Ross’ (2011) syncretic model; this is a cyclic model for art education and art therapy based upon the five elements in Chinese medicine. Essentially, Ross (2011) looks at how the arts are central to the effective initiation and management of change – change being something that current predicted outcome teaching models have sidelined. Abbs (2003, p.50) speaks of the old art paradigm in art education, citing Ross’ (1989) as championing ‘expressivity and human personality’ and of ‘stalking Herbert Read’ Winnicott, Klein, Witkin and Piaget and coming from the psychological route into art education.

Education models that adhere to these authors’ philosophies have been marginalised or dismantled by ever increasing demands on teachers to produce statistics that evidence predetermined and predicted outcomes. Similarly I have noted that NT associate cortex filtering or processing into ‘known’ abstracts and concepts underpins the pedagogic OCR examination evidence-based model of limited predicted outcome, as shown in appendices 14 and 15. Here students lose the opportunities for choice and autonomy to produce their own desired result or effect of self-efficacy. As a result, they become products of stage-managed imposed conditions in a business management model of education, where product outcome is valued over experiential learning. As this project’s research intervention took place in the experiential outdoors, this enabled ASC students to produce genuine assessable work with the bonus that they could gain a qualification. Bandura (1925, p.174), in his discussion on self-efficacy, suggests that: ‘A fundamental goal of education is to equip students with self-regulatory capabilities that enable them to educate themselves.’

Bandura (1925, p.175) further expresses his frustration of school practices that ‘convert instructional experiences into education in inefficacy’. For the ASC students, this practice of education in inefficacy imposes conditions and lacks opportunities for choice, and students learn that they lack the power to produce a desired effect. It seems that the UK’s education preoccupation with quantifying a predicted product outcome has

marginalised previously established remedial models of experiential understanding that Dewey, Rousseau and Read championed.

2.15 Conclusion

Many ASC medical and educational models are reliant on positivistic research, where NT perception and processing are considered the norm, and these objective comparative judgements isolate and exclude ASC essence and perception. In an attempt to offer a non-judgemental and needs-centred approach to understanding ASC, I argue that NT and ASC perception can attune as sensate experience. For NTs to experience a meaningful heuristic response to ASC perception, they will need to suppress the influence of EF and the prefrontal cortex through a creative intermodal expressive arts process. Natural ecotherapeutic environments may reduce fear in the amygdala and calm hypersensate blocks to attunement in people with ASC. The creative process may reduce EF filtering and increase an altered phenomenological shift in sensate perception and attunement. If this is the case, I argue that expressive arts in ecotherapeutic environments may create a space and awareness that can be shared by both NT and ASC participants.

Minshew et al. (1997), found that ASC perception is mainly within the neurology of the primary cortex, akin to what Grandin (2005) suggests is sensed or felt in animal or feral senses. Grandin (2008) and Bogdashina (2010) formed ideas that participants with ASC have a deficiency in ‘sensory gating’ and do not perceive through the same NT ‘inattentional blindness’ where EF filters, and classifies raw phenomenological sensate experience. Delacato (1979) suggests that an ASC un-gated sensory stimulus can lead to hyper or hypo sensate conditions of hyper activity or shutdown. Stern (2002) points out that the presence of overstimulation in childhood autism is countermanded by protective adaptations and withdrawn behaviours that block affect attunement. Beauvais’ (2012) notions, that we all attune with and learn from the natural environment, much as we do with primary caregivers, support my own previous observations that natural ecotherapeutic environments have a calming influence on those with and without ASC, thus enabling them to attune with the environment.

Neuroscientists Limb et al. (2008) found that creativity limits the influence of the ‘prefrontal cortex regions’ upon the EF filtering or classifying in the NT brain. These

recent findings from neuroscience underpin Jung's (1935) concept of 'active imagination', and Hillman's (1974) explanation that the 'imaginal' is a creative interpretation unfiltered by language and psychological classification. This supports Pagnès' (2011) statement that our embodiment in creativity achieves an inner 'shifting', a transfer to another dimension or non-ordinary reality. Limb et al.'s (2008) aforementioned prefrontal cortex shift lies alongside weak CC and blocks to EF filtering. In terms of NT participants in expressive arts, this is the creative shift away from 'inattentional blindness' (Grandin, 2008). Without this EF filtering, the NT can further open an embodied phenomenological shift into a world of attunement with 'un-gated' sensory perception, as Baggs (2007) illustrates as her ASC 'language'. This supports the hypothesis that expressive arts practices in ecotherapeutic contexts may support a social intervention between NT and autistic perception.

CHAPTER THREE

A ROADMAP OF MY METHODOLOGICAL JOURNEY

3.1 Introduction to forming a Methodology

My emergent methodological path explored many meanderings that sometimes led me to dead-end cul-de-sacs. I often found myself backtracking through a sense that the path I travelled did not fit the purpose. My guiding notion was to stay within the sensed and experientially perceived world, rejecting many methodologies reliant on coding that overlaid a positivistic paradigm onto a felt experience. My methodological journey can be seen as phenomenological grounded theory; I maintained a sense of attuned synchronicity as a researcher, forming a perception and awareness that drew out that which was often hidden from plain sight. These moments of synchronicity were always from an emergent aesthetic experience. Levine (2017, p.12) expresses that ‘aesthetics is taken as a bodily response... having to do with the senses’. My attuned embodied aesthetic decisions were similar to the creative phenomena of free jazz or action painting where the outcome, like a Deleuzian rhizome, emerges from the embodied and sensate, the centre of the attuned self, outwards as phenomenologically attuned experience of action research.

Initially, my research took the form of action research in education with myself being in the field, as an art specialist special education teacher of people who have autism. I also explored my early life experiences through an autoethnographic lens, looking at my own experiences in education art and nature. This reflective process gave me further insight into my own childhood feelings of being marginalised through a positivistic impacting pedagogy and how art and nature had addressed this experiential deficit. In my fieldwork, I made attuned phenomenological case studies of my participant students with autistic spectrum condition (ASC) and soon realised that my NT processing filtered my perception of the ASC experiential self. I became increasingly aware that an Art Based Research (ABR) method would give a better insight into those areas of sensate creative experience shared by NT and ASC perception held in the unfiltered primary cortex.

3.2: A blueprint for my methodological road map

Reflecting on the linear route that my methodology has taken, I found that:

- Traditional action research, case study, interview and semi-structured or aural interview methods gained little or insufficient data when attempted with my participants with ASC.
- However, during the action research and case study, I witnessed my ASC participant's art-making process and resultant product through my own phenomenological attunement to their artwork and art making. This attunement allowed me to access a shared primary cortex world view into Schaverien's (2000, p.56) concept of 'scapegoat transference' held in the art object of the participants with ASC masks.
- For the NT researcher, a phenomenological attuned state that accesses an ASC primary cortex state is sustainable through Knill's (1978) ideas about intermodal transfer. This method allows the NT researcher the ability to maintain a sensate, phenomenological and experiential primary cortex knowing, through the intermodal transfer between art processes.
- To access a heuristic understanding of my ASC participant students I and NT co-researchers previously trained in expressive arts therapy intermodal transfer, accessed the scapegoat transference held in the ASC participants' original mask artwork. To do this, the NT co-researchers and I attuned to the ASC-made mask and, maintaining a phenomenological gaze, we danced, and drew and, finally, wrote poems whilst remaining in the neurology of the primary cortex throughout the process.
- These intermodal poems become the raw data that holds the heuristic essence of that held in the ASC participants' masks as scapegoat transference. In order to code this live art data, the process needed to remain within the phenomenological and experiential primary cortex world of the sensate, where what is felt informs.
- When looking for a method to code the data held in the intermodal poems, I trialled and evaluated Moustakes' (1994) phenomenological research methods and Smith et al.'s (2009) IPA and Burroughs and Tzara's (1920) cut up technique. I realised

that these methods of analysis, although phenomenological, were eventually coded through a thematic analysis and subsequent positivistic contextualising. This is the same way that NT neurology shifts the felt experience from primary to associate cortex, by filtering sensate experience into predefined schemas and concepts. These methodological models lose the essence of an ASC primary cortex phenomenological attuned state, by overlaying and classifying through thematic concepts that filter the phenomenological live art process held in the art object. This NT processing of primary cortex experience into associate cortex concepts creates a division of perception and second guesses ASC perception through a NT lens.

- Galvin and Todres (in Prendergast 2009) and Faulkner (2009) suggest poetry as research tools, through poetic inquiry and as a methodology of poetry as method. I employed poetic inquiry, a form of tanka poem coding to distil the live art data held in the intermodal poetry. Working with another expressive arts poet, I synthesised and replicated the coding through embodied interpretation as would Japanese tankas poetry, channelling the enigmatic and cryptic live art process through embodied interpretation of the felt and sensate. This results in a distilled line poem that holds the heuristic essence held within the ASC mask. The co-researcher's poetic line 'Only when I dance as a wolf in the forest can I meet you in a world of mystery' informs an intention that can move towards an inclusive pedagogy for both NT and ASC perceived worlds.
- Sools et al.'s (2015) storyline analysis was used as a model for contextualising coded data and to signpost pedagogic models (outlined in my conceptual framework in Chapter Six, p.193-198 and revisited in my discussion in Chapter Eight, p.243-247).

I used Smith et al.'s (2009) Interpretative Phenomenological Analysis to form table 2 p.112 which challenges Wing and Gould's (1979) triad of impairment through further illustrated in Chapter Eight's table of triadic insights Table 5, and p.248 Diagram 12: The Hexagram of Inclusion, p.250. Although both of these schematics process emergent experiential data through a positivistic lens, they diffuse the dysfunctional aspect of Wing and Gould's (1979) triad model. Wing and Gould's (1979) triad measures ASC perception against an NT norm, and my processing of experiential data through an adaptation of

storyline analysis and the hexagram of inclusion opens pathways of a more emergent ‘poetry by method’ that informs a perceptual and experiential pedagogy.

3.3 Case Study of Fieldwork

The case studies presented in Chapter Seven (p.201–233) were conducted with four consenting male students aged between 16 and 19 years who have autism and were from my teaching group at a further education 16-19 college. The four case studies were conducted after Mental Capacity Tests (MCA) to find out whether the participants could consent for themselves. These tests had been performed by myself and the college counsellor, who had MCA training outlined in (Appendix 3).

3.4 Phase one: Case Studies and Overview

This group of students with ASC had previously painted portraits of their own faces over several weeks. Students then moved the expressive portraiture experience into producing a mask (Figs. 21-24), making a mask in the natural woodland using natural materials over a cardboard shape cut to their own design. The masks led some students into movement and dance; they wore and danced their masks in the woodland. Some of the students made masks on trees (Figs. 18, 19 and 20) with clay, which spontaneously led into song from the communicative experience with the tree.

The four case studies include comparative observations of work within a portrait, still life and landscape drawing sessions in an indoor classroom. The making and moving of masks in a natural environment used paint and clay with natural materials found in the woodland. In one case study, a camera was used in the college campus and in a natural environment with puppets (Fig. 53) and the edited outcome of these films.



Figs. 18, 19 and 20 Clay on tree artwork by a participants with ASC



Figs. 21, 22, 23 and 24 Masks in Woodland by Participants with ASC. Clockwise from top left: Ivan, Austin, Ivan, Jack

Of the four student case studies, three of the consenting participants danced their masks (Figs. 21–24) in the woodland, and this seemed to provide an environment with more opportunities for choice. This was in contrast to and challenged the imposed conditions of the college and examination environment, the mechanistic bias of which seemed to hold product outcome in a higher esteem than experience as process outcomes. The woodland environment encouraged the students to allow themselves to play. As outlined in Appendix 7, semi-structured language-based interviews from the participant students with ASC revealed little and it became apparent that there was a richness of expression and feeling held in their artwork, namely the masks they had made in woodland. I wondered if a form of Art Based Research (ABR), working with Schaverien’s (2000, p.56) concept of ‘scapegoat transference’ (Chapter Two, p.89) and Knill’s (1978) ideas about intermodal transfer (table 1 p.85), would allow experience-based data as phenomenological heuristic to emerge.

3.5 Art-Based Research of the Art Object using Expressive Arts Therapy research tools

My study of neurology outlined in my literature review (Chapter Two 2.2, 2.7, 2.8 and 2.9) explains that the shared perceptive space between NT and ASC perception is held in the primary cortex and can be accessed by the NT person through sensate and creative play. For the NT researcher to experience this shared perception in the primary cortex, a second data-gathering phase based on Schaverien's (2000, p.56) concept of 'scapegoat transference' was employed, which accessed the sensed expressive content held in the masks made by ASC participants. This data was gathered by NT co-researchers from three separate groups, which I shall call the Westcliff, Oxford and Kilkenny groups. These groups used expressive art-based research tools and are further outlined in my analysis of findings Chapter Eight (8.2 p. 236-238). I was trying to elicit the significance of the meanings expressed by people with autism through non-verbal modes. To do this, my research with the 'ASC mask fieldwork' data was processed and recorded through Knill's (1978) intermodal research tools of dancing, painting, and poetic writing. This formed a phenomenological attunement and experiential heuristic link to the life in the painting held in the ASC-produced masks. Raw data emerges from the final intermodal phase of the co-researchers' process as poetic writing. A traditional contextual discourse analysis, drawing upon reductionistic, deductive skills, would have seemed to quantify what has been felt or sensed in the EXA process. I sensed it would rely on NT perception and would also have destroyed what was intrinsic in the ASC 'live art' process. I asked myself, how might I code and triangulate the data held in the intermodal poems without losing its ASC sensate and experiential essence? Robson (1999, p.215) discusses 'event coding' as an interval of 'frequency data' recorded through complex recording instruments. I sought ways to construct, find or form an 'event coding' that explored ways that avoid the bias of positivistic coding. As Eisner (1981, p.6) posits, 'Artistic forms of representation have no comparable codifications. They place a premium on the idiosyncratic use of form..

Kossak (2015) and Herman (2005) explore Expressive Arts Based Research in differing ways, but both use the expressive arts inter and multimodal model method of moving through many art forms one after another. What I have understood from both Kossak and Herman is that one can witness an event or an intention through attunement, either

directly by being present through the whole process or indirectly by attuning to a powerful event across time. In my research, I and NT co-researchers worked in three groups, namely Westcliff, Oxford and Kilkenny. These groups met at different times; the participants had not met before and knew nothing of each other or the origin of the masks or creators. The original ASC participants' heuristic transference was held in the form of the mask that they had created. The Westcliff, Oxford and Kilkenny co-research groups' applied expressive ABR tools in the phenomenological analysis of the ASC-made masks. To do this, they intermodally danced, drew and poeticised the original ASC-made masks, the resultant data being held in the intermodal poetry.

The co-researchers were briefed to 'shelve or bracket' their own issues, or simply be aware of their own response to the experiential process and putting it to one side. This self-awareness, or knowing what were their inner responses and what were their client's, is something that they were experienced with as therapeutic practitioners. The NT co-researchers who knew nothing of the ASC mask-maker's neural condition were then asked to act as a channel or pathway for the emergent, decentred, expressive experience held in the mask. The co-researcher participant dancers were briefed to first attune to the mask that they would be dancing, to dance, then to draw and, finally, make a poem or free writing as a stream of non-cognitive, imaginal experience between the three intermodal art processes. Coding of the resultant intermodal poem/texts presented further problems, as discussed in the next section.

To conserve the emergent, qualitative, and experiential qualities of the original ASC artwork, the resultant intermodal poetic texts must be processed in the liminal space of a right-brain form of aesthetic textual analysis. Herman (2005, p.472) describes the experiential process of moving in liminal space through the arts:

When we fully engage a powerful image, we cross into a moment where our customary ways of thinking and being are challenged and we must make meaning differently to stay present to our experience. We must create different modes to express what is happening to us. Often our new knowledge from such an encounter is best shared through a poem, a dance, a musical piece.

The rooms for each of the three co-researchers' groups were architecturally different and varied and comprised a dance studio, an office suite and a hotel conference room. These practical differences opened possibilities to explore alternative ways to attune to the ASC participants' masks. In the Westcliff group, the participants were able to do this using a mirrored dance studio and attune to the reflected image of the ASC-made masks that they, the co-researchers, wore. Without this facility, the Oxford group attuned to the ASC-made mask worn by a paired co-researcher and, in the Kilkenny group, the co-researcher either paired with another co-researcher or sat alone with the mask's 'gaze'. Seen through the mask, there is reciprocity between the wearer and the mover and this is reflected as a mirror.

As outlined in Chapter Two my literature review (p. 67 - 69), Limb et al. (2008) posit that, during engaged creative activity, there is a loss in the ability to make left-brain EF analysis projected from past knowledge schemas. (Limb et al., 2008, p.12) further suggest that 'creative intuition may operate when an attenuated DLPFC – a region of the frontal lobes that is most typically associated with executive functions – no longer regulates the contents of consciousness, allowing unfiltered, unconscious, or random thoughts and sensations to emerge'. Vallortigara et al. (2008, p.2) speak of the change from left to right-brain hemisphere dominance in the absence of executive function analysis:

'However, we discuss the possibility that manipulations that suppress activity of the left hemisphere and enhance control by the right hemisphere shift attention to the details of individual stimuli.' This lack of DLPFC left-brain filtering by engaged creative activity allows the right brain to perceive through attention to detail through local CC, experienced as unfiltered, schema free, sensation. This approximates a neurological state shared with ASC perception of 'weak or local' CC (Happe and Frith, 2006), what Knill et al. (2005) call a decentred state. In dancing the original ASC-made masks, the NT co-researchers' dances shift or decentre the creative process into non-ordinary reality of right-brain aesthetic analysis. This phenomenological, decentred, experiential sensation is intermodally sustained by taking the process into a second art mode of drawing as a sensed response to their dance movement. The co-researchers' drawings (Figs. 25, 26 and appendix 10) took on a form full of vitality of line and texture. The co-researchers then intermodally moved into poetic, free writing. This resultant right-brain poetic process provides the heuristic raw data held in the ASC-made mask. This poetic interpretation of

the meanings embedded in the masks accessed a heuristic experience of a presence shared with both NT and ASC perception. What emerged was a holistically sensed ASC/NT shared state of awareness. The coded/frame outcomes from this work suggest that an emergent new meaning outside of classification through ‘top-down’ and ‘outside-in’ NT, EF filtering can become a foundation for further ASC/NT interaction in education and therapy models.



Fig. 25 Co-researchers taking the process into drawing as a sensed response to their movement



Fig. 26 Co-researchers taking the process into drawing as a sensed response to their movement

3.6 Coding analysis framing the data/live art experience

At this final intermodal phase I was unsure how to process, through coding or framing the emergent resultant ‘poetic’, ‘free writing’ data, from the intermodal co-researchers’ groups. I pondered upon scat singing or vocalising the transcripts with musicians so as to experience the feeling myself. In order to triangulate my findings, I decided to explore other soft research approaches and, to do so, I grouped the masks into their letter coding; for example, Westcliff’s dancing mask ‘G’ with mirror, and Oxford and Kilkenny’s mover in response to mask ‘G’. I considered perhaps a simultaneous reading of each ‘G’ mask poem, or, as Kossak (2015) did, to cut and paste to collage a new poem. I read each poem aloud as part of my attunement.

3.7 Working out a coding/frame method: Cut Up and IPA

Realising that, in order to take the experiential sensed live art findings – held in the resultant intermodal poems from the three co-researched expressive arts groups – into a

way of forming a pedagogical framework, the poems needed to be coded. Coding, framing or reprocessing data almost seemed like a form of divination. Should it be a fixed measure through which to filter, classify and concretise notions about data? Should the data determine the coding as something emerging from its analysis? I did ponder on using NviVo, where themes are chosen and text filtered through these themes; however, as Glaser and Strauss (2008, p.101-3) state, 'Coding all data first... can provisionally test a hypothesis' but, in so doing, inhibits the formation of an emergent hypothesis through their 'constant comparative method'. Glaser and Strauss' (2008, p.101-3) statement best fits my intention to find emergent theory to support ASC intervention:

If the analyst wishes only to generate theoretical ideas – new categories and their properties, hypotheses and interrelated hypotheses – he cannot be confined to the practice of coding first and then analysing the data since, in generating theory, he is constantly redesigning and regenerating his theoretical notions as he reviews his material.

I chose first to pilot a comparative study using Burroughs and Tzara's (1920) Cut Up techniques and Interpretative Phenomenological Analysis (IPA) (Smith 2009). I was concerned that these processes were either too free or too constraining. My search for coding analysis, or framing of the raw poetic data, led to my looking at 'Analytic Bracketing' that Denzin and Lincoln (2000, p.496) applied to the conventions of visual arts as a 'contextually scenic and a contextually constructive picture' – that is, of art as product and process. From what I understand of Denzin and Lincoln's (2000) concept, analytic bracketing is the bracketing off any form of cognate aesthetic classification, and the subsequent attunement and acceptance of what is sensed in the artwork/poem without cognate filtering. This being so, the intermodal essence of the dance, visual representation and poetic free writing can channel the essence of the original creative act – which, in this case, was the ASC-made mask.

Analytic Bracketing amounts to an orienting procedure for alternatively focusing on the what's, then the hows, of interpretive practice (or vice versa) in order to assemble a contextually scenic and a contextually constructive picture of everyday language in use. (Denzin and Lincoln, 2000, p.496)

Dadaist Tzara (1920) and Burroughs' 'cut up technique' (Skerl, 1985, p.438), Smith et al.'s (2009) IPA and Sools' (2015) 'Storyline analysis' were trialled as potential coding strategies. I rejected these in their fixed state format as models that either totally ignored, or became too reliant on, formal thematic discourse analysis that lost much of what was felt in the interpretation. However, I would revisit Smith et al.'s (2009) IPA and Sools' (2015) 'Storyline analysis' (outlined in Diagram 2 p.111 and Table 2 p.112, which informs Diagram 12 'The Hexagram of Inclusion' p.250. My conceptual framework, Chapter Six, 6.2 p.193-195, and revisited in my discussion in Chapter Eight, p.243-247) as a model for contextualising coding to signpost pedagogic models. An appropriate coding that heuristically accessed the ASC language of perception held in their artwork through 'scapegoat transference' had to engage with what was felt in the live art process. Skerl (1985, p.438) describes William Burroughs' 'cut up' technique:

'Word and image locks' control the mind, that is, 'lock' us into conventional patterns of perceiving, thinking, and speaking that determine our interactions with environment and society. The cutup is a way of exposing word and image controls and thus freeing oneself from them, an alteration of consciousness that occurs in both the writer and the reader of the text.

Burroughs' 'cut up technique' explores avenues intrinsic in Eisner's (1981, p.6) notions of 'idiosyncratic use of form – visual and auditory form as well as discursive to convey the non-literal as well the ways of meaning the investigator wishes to express' in art-based research (ABR) methods. In an attempt to form and concretise through non-positivistic, non-analytical ways to code the raw data from the Westcliff, Oxford and Kilkenny groups, I looked at both Burroughs' and the Dadaist poet Tzara's (1920, p.VIII) 'cut up' techniques.

TO MAKE A DADAIST POEM

Take a newspaper.

Take some scissors.

Choose from this paper an article of the length you want to make your poem.

Cut out the article.

Next carefully cut out each of the words that makes up this article and put them all in a bag.

Shake gently.

Next take out each cutting one after the other.

Copy conscientiously in the order in which they left the bag.

The poem will resemble you.

And there you are – an infinitely original author of charming sensibility, even though unappreciated by the vulgar herd. (Tzara, 1920, p.VIII)

IPA aims to ‘focus upon people’s experiences and/or understandings of particular phenomena’ (Smith et al., 2009, p.46). Central to IPA is the concept of the ‘double hermeneutic’ as a principle of interpretation. Smith et al. (2009, p.36) state that ‘the researcher is not the participant and he/she only has access through what the participants report about it, and is also seeing this through the researcher’s own, experientially-informed lens.’ In this research, the ASC participants’ experience is held in the art of the ASC-made mask. The multi or intermodal research tools of dance, drawing and poetics transfer this ASC experience from the mask into subsequent raw data held in the transcript of intermodal poetic responses. This informs fluid description and engagement with the transcript through aesthetic analysis as interpretative, phenomenological, experience. IPA suggests starting analysis through a thematic analysis and subsequent contextualising. A thematic analysis of the three groups’ poems for mask G brought up emergent themes, as illustrated in Diagram 2 and Table 2.

Diagram 2 Findings conducive to filtered, ‘I-It’, separatist, deductive analysis, top-down, impacted IPA thematic analysis processing.

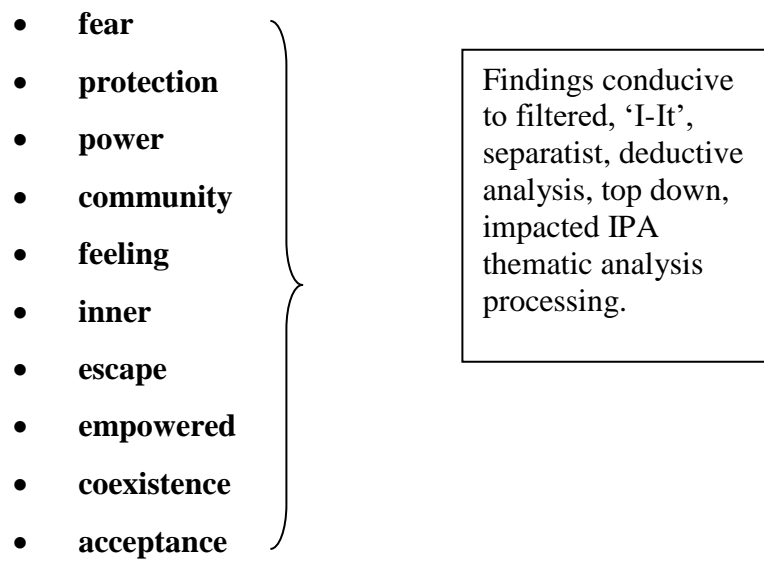


Table 2 Comparative table of lines of poetry from the three co-Research Groups compared using an IPA Thematic Analysis

Group	Westcliff	Oxford	Kilkenny	IPA Theme
Poetic text from Mask G	<i>courage and fear</i>	<i>scary</i>	<i>Fear</i>	<i>fear</i>
	<i>protect yourself</i>	<i>protecting</i>	<i>I am still alive</i>	<i>protection</i>
	<i>mask of the power</i>	<i>evil</i>	<i>getting bigger and powerful</i>	<i>power</i>
	<i>both all coming together</i>	<i>being held in by a web</i>	<i>curious</i>	<i>community</i>
	<i>feel it at the same time</i>	<i>under a layer</i>	<i>ignoring you</i>	<i>feeling</i>
	<i>feel these four emotions</i>	<i>inside</i>	<i>you just keep me away</i>	<i>inner</i>
	<i>gentleness</i>	<i>break through the layers of strait jackets and teeth</i>	<i>you are not that big anymore</i>	<i>escape</i>
	<i>step by step further</i>	<i>trapped</i>	<i>I am not scared of you anymore</i>	<i>empowered</i>
	<i>helps you to live in the environment</i>	<i>not real</i>	<i>I am sparkly, playful</i>	<i>coexistence</i>
	<i>in peace for yourself and together with others</i>	<i>I punched out, I lashed out, I kicked out</i>	<i>not that big anymore</i>	<i>acceptance</i>

Table 2 took phrases from the three Westcliff, Oxford and Kilkenny research group intermodal poems and sought themes through IPA methods, which, in their final stages, became a thematic analysis. I was unconvinced of this method's validity as it overlaid a NT matrix onto the phenomenological living art experience. Seeking to contextualise these themes, I looked to the environment in which the original masks were made, namely the woodland. Bettelheim's (1959) ideas of ASC and feral states and Abram's (2010) ideas of wildness and civilisation are apparent in the themes. Furthermore, I look at these themes in context of the NT EF functioning filtered and deconstructive education models, asking how each of these themes might resonate with the two modes of being (sensate and filtered). For example, how does fear in the amygdala resonate in an impacting deconstructive learning model and a nurturing child-centred learning environment?

3.8 Working out a coding/frame method using visual art and poetry in an intermodal way

After facilitating the co-researcher group at the 2016 expressive arts symposium workshop in Kilkenny, Ireland, I pondered upon how I might form coding for the resultant poems that the three intermodal co-researchers groups (Westcliff, Oxford and Kilkenny) had made. I was not yet certain that I would not lose some of the essence of the intermodal poems through coding, and I wanted a way of presenting the data held in the final intermodal poems made by the co-researchers in the three groups. I explored how structure influenced outcome in an art piece that I made in Kilkenny called 'the red thread' (Figs. 70, 71 and 72), a red thread that carries on throughout all of the different permutations of the embedded structures in the artwork. These are essentially the same piece pulled out of the rectangular convention. I could see, touch, and move the art piece, visually and kinaesthetically understanding the process of breaking out of conventionally framed patterns of perception; in a sense, this was a live art conceptual framework. The repeatedly occurring truth in this exercise shows that the structure always follows the thread. Working through the problem of losing 'truths' through changing coding structures, this art piece was informing me that a change in structure will not necessarily change, but can re-present content from another perspective.

Later in the same workshop, I explored this process in poetry. I cut up – in a similar way to Tzara and Burroughs – and rearranged the intermodal texts that followed my drawing. In both of these processes, I found it impossible to destroy or lose the essence or ‘life’ of the artwork. In fact, the process distilled the very essence of the work. This affirmed my understanding that the structure always follows the thread – or, from the Bauhaus motto, ‘form ever follows function’ (Gropius, 1920). It has meaning in my analysis of the ASC students’ work by allowing me to be far more intuitive and adventurous in constructing my research tools and analysis. In order to experientially explore these concepts, I made my own ABR enquiry into how changing structure and form might influence content and meaning (Figs. 27, 28 & 29).



Fig. 27 Art-based research enquiry graphically demonstrates how changing structure and form might influence content and meaning #1



Fig. 28 Art-based research enquiry into how changing structure and form might influence content and meaning #2



Fig. 29 Art-based research enquiry into how changing structure and form might influence content and meaning #3

3.9 Expressive Arts Therapy ‘Architecture’ as Coding ‘Cut Up’ Poems

To follow the thread of my research and allow a coding structure to emerge around the process of ‘aesthetic analysis’, the co-researchers’ resultant intermodal poems were further coded through an intermodal transference process. This initial session was conducted with myself and my expressive arts therapy clinical supervisor, Ellen Levine, using Knill et al.’s (2005) ‘architecture’ of an intermodal EXA session:

1. Filling in where the client talks about the presenting problem.
2. Decentring into the alternative world of arts and imagination.

3. Aesthetic analysis, the combining of aesthetic response and aesthetic responsibility, where client and facilitator stay within the realms of the expressive aesthetic without distancing from or objectifying the art process.
4. Harvesting or using the information gathered in the active art-making phase or decentring in a phenomenological unconscious way. This phase goes back to the issues discussed in the filling-in phase making connections to the decentring phase.

Ellen and I decided to cut up the lines from poems, sit with them and attune to them through a 'decentring' into the phenomenology of alternative world experiences held in poetics, art, and play. Decentring is a way of finding themes through a 'move away from the narrow logic of thinking and acting that marks the helplessness around the "dead end" situation in question' (Knill et al., 2005, p.83). Using this 'decentred' approach, there is a potential to construct themes from what lay within the text rather than filtered through a pre-structured matrix. In this process, I can find emergent themes through grounded theory (Glaser and Strauss, 2008) held in a phenomenological thematic analysis. I cut up the three poems from the three groups who danced Ivan's mask 'G' and, from them, took one word or phrase from each line. I then added some linking words and arranged them to make a poem:

Playful curiosity
is trapped inside fear.
Trust has punched out,
to touch, break through,
and protect the web of souls.

Ellen Levine (2015) has used EXA decentring architecture in her analysis of play therapy work with children with her husband, Steve. The process Levine (2015) used involved her seeking ways to incorporate the case studies that she had made with children into a book format. What emerges through her art-based research is that she realises a deeper understanding of the child's socio-political context and their internal life essence, and

clarifies her role in the process as an enabler. My expressive art-based research seeks to access a heuristic understanding of my ASC participants' internal life essence across the boundaries of language and neural processing that separate our understanding of each other.

Working for a second time through Skype with Ellen Levine, my expressive arts therapy clinical supervisor, we processed the Westcliff, Oxford and Kilkenny groups poems that had emerged from each of these groups' intermodal moving of Ivan's mask 'G'. The application of the way we worked in an intermodal way, using the European Graduate School (EGS) (Knill et al., 2005) model, can be seen in the full transcript in Appendix 17.

I explained to Ellen my quandary about using Burroughs' and Dadaist Tzara's (1920) cut up technique (Skerl, 1985, p.438) and how I felt torn between the dominance or total abandonment of structure to allow the reciprocal, experiential and relational to 'code' or frame the raw data of the mask danced poems. However, I had a hunch that this was a method that could keep the 'life of the mask' or 'live art' intact. We decided to work through Knill's (2005) architecture process and I stated that my intention was to get an essence of what it is like for the person who made the mask. Ellen suggested that we should devise 'some way that I/she can be helpful to you as a listener/reader'. I would read the three poems and she would write down key words that popped out as resonate attunement, that might be interesting, and words that attract. After I had read the poems, Ellen stated that she would edit the words from this list of words that attract and, from this, she would write a poem. We agreed and the resultant poem follows:

My trapped teeth
My trapped teeth
Scary and scared
Sending sparkly rays of aliveness
Going step by step
Gently into
The soft nothing.

The next phase of the intermodal process was the aesthetic analysis. To begin with Ellen said: ‘We know what we did... you read poems to me, I wrote words from each poem, and then I made a poem of the words. I was very active but we were kind of like doing it together... because I was taking the outside. What are your feeling?’ I explained that I felt sad and also gagged, not sad in a tearful way, but a kind of resignation of my ‘gagging’ of being silenced. Moving into the ‘harvesting’ phase, Ellen suggested that we come up with two titles: one for the process and the other a title for the whole work we did. I came up with ‘poetic analysis’ for the process and ‘biting the softness’ for the poem. Further ‘harvesting’ revealed that the work we did was not just a poem and could give a message that would inform. The message became ‘Follow your heart gut’, which I read as trusting sensate intuition.

Both the cut up and the intermodal poems have parallels in feelings of being trapped and moving out through breaking through or gently stepping, of an inner and outer perception. I see parallels in the words:

‘The web of souls’ and ‘the soft nothing’,
‘The playful curiosity’ and ‘sparkly rays of aliveness’,
‘Trapped inside fear’ and ‘trapped teeth’.
‘Biting the softness’

‘My trapped teeth
My trapped teeth
Scary and scared
Sending sparkly rays of aliveness
Going step by step
Gently into
The soft nothing’
‘Playful curiosity
is trapped inside fear.
Trust has punched out,
to touch, break through,
and protect the web of souls.’

3.10 Tankas Research and embodied interpretation

Later, after my work with Ellen Levine, I realised that we were intuitively working very closely to what Prendergast (2009) and Faulkner (2009) suggest: poetry as research tools, through poetic inquiry and as a methodology of poetry as method. Faulkner (2009, p.24) states that ‘Lyric poetry is always ethnographic – capturing those experiences in such a way that others can experience and feel them.’ Faulkner (2009, p. 27) describes the term ‘research tankas’ as a Japanese poetic form and potential for coding or framing the ethnography held in the original lyric poem, where a second and subsequent authors ‘used the poems to create research tankas – noting initial impressions – exploring dichotomies – and a version of grounded theory analysis’. This is something that Ellen and I unintentionally did through Knill et al.’s (2005) aesthetic analysis and harvesting.

As well as the ASC-made masks, and my attunement throughout the whole process, my unconscious psyche is the link that is consistent within all of this expressive art-based research, witnessing the entire process from ASC mask making to intermodal poetry. This experience is held in an unbiased and embodied unconscious state and is beyond reification, as I cannot process or bias the embodied unconscious experience until it is revealed into the conscious mind. This transference of the original ASC participant art making that I hold in my psyche can only be realised through further intermodal expressive arts processing, like the aforementioned architecture of an EXA session as practised with Ellen Levine.

Something that seemed to better fit my coding requirements was the concept of Galvin and Todres in Prendergast’s (2009, p.308) embodied interpretation as a ‘phenomenological descriptive analysis of transcribed text’. They state that, by moving between their embodied sense and the meanings held in texts as potentials for embodied sensate and intermodal transference, ‘It is the body based hermeneutics that goes back and forth between language and the felt sense of the text conveyed in our bodies’ (Galvin and Todres, in Prendergast, 2009, p.308). This process is emergent and requires a phenomenological and embodied immersion into the live art of the text. It is not analysed through a systematic grouping exercise in objective classification into preordained

meanings of text, as thematic textual analysis might. Galvin and Todres in, Prendergast (2009, p. 309), speak of their intention through embodied interpretation to: ‘Represent that aliveness’ that is held in this project as the intermodal poem, ‘in ways that don’t kill it’ and that ‘connect to people in a heartfelt way’ that awakens in the reader ‘the sense of it as it lives’.

3.11 The co-researchers’ intermodal and tankas poems as raw and coded data

An example follows of the Oxford co-researchers’ intermodal poetic outcomes as research findings. I highlighted phrases that spoke or phenomenologically caught my eye as an aesthetic analysis or tankas poem.

Oxford participant: intermodal poem

An animal in the woods staring like a fox, fixes its stare onto me.
Still and silent and unknown I feel it may fight, or flight. Predator or prey – you or me
—
I see you **looking at first with curiosity**. I approach your kind I have seen before but
not close.
I approach, nothing. Eye mouth, eye mouth. Still I can’t read you. I sense you. There is
fear.
There is protection. I am caught in that moment of unknowing approach.
Fight – scream-devour. Anger or terror, it seems no middle ground.
I hide, I look back.
You are there relentlessly focused on me and stuck like someone frozen monster in
time.
I want to relate.
I get ambivalence, **I feel a longing to engage** and yet I am blocked. Blocked by the
mask.
The shield that both entices and rejects. I touch you, still nothing,

then haunted by your stare I am entrapped I shift to feeling watched. Relentless you fix your stare.

What do you want with me? I turn my back and scream with frustration...

I turn my back so you can't see my frustration. I can't get through, I can't figure it out.

Only when I dance as a wolf in the forest can I meet you in a world of mystery.

Only then can I meet your gaze and accept the warning of that mouth as fear and aggression.

I move through the woods and am drawn in by the power the energy of you.

I want to hide. Your relentlessness overwhelms. I sense you are watching and waiting, and needing.

You are as different to me as another species and I cannot offer you my full self.

There is a barrier to our connection.

I am left with your haunting self as if trapped in a prison or a cage.

I cannot reach the who of you. I sense the terror of being trapped.

The longing to be free. Scream rage fear. Help, don't go. You look to me for what solutions?

To be accepted? Understood?

The resultant text is a distilled essence of the live art process held in the poem and, when presented to you, the reader, might embody some experiential expressive understanding of that held in the original ASC-made mask.

Oxford participant: distilled embodied interpretation Tankas poem

Looking at first with curiosity

I feel a longing to engage.

I can't figure it out.

I cannot offer you my full self

There is a barrier to our connection.

Only when I dance as a wolf in the forest can I meet you in a world of mystery.

My own response

During a recent ABR conference at the University of Wolverhampton (2016) where I presented and discussed this project in terms of expressive ABR, I was asked by Shaun McNiff (who was a Key Note Presenter), ‘Why didn’t you process the masks intermodally yourself?’ At the same conference, this question was independently asked by Malcolm Ross (also a Key Note Presenter). I was stumped for an answer! The best reply I could give was impartiality, transparency and not wanting to bias outcomes. These are all givens for a positivistic paradigm approach of minimising felt response in favour of objectivity. Yes, why was I not processing my experiential journey with the mask? So I did. Figs. 30-36 illustrate my expressive art-based research tools as intermodal embodied/action painting/dance.



Fig. 30 Person with autism’s mask



Fig. 31



Fig. 32 & Fig. 33

Figs. 30–35 my expressive art-based research tools as intermodal embodied/action painting/dance



Fig. 34 & Fig. 35

I asked one of the co-researchers from the Westcliff group to witness my own expressive arts intermodal ABR with the ASC mask ‘G’. The resultant intermodal poem (Appendix 17) was taken into my clinical supervision. Like the Japanese ‘tankas’ mentioned by Faulkner (2009, p.27-28), a second reader/poet reflected on action words... and meanings and messages held in the original (intermodal) poems, and Galvin and Todres’ (2009) ‘embodied interpretation’ using an experiential form of open coding. To do this, I highlighted parts of my intermodal poem (Fig. 36) that called to me, or caught my eye, as an embodied aesthetic analysis still held in the felt and sensate as embodied interpretation.

I took this poem to a further expressive arts therapy clinical supervision session with Ellen Levine where an intermodal coding/frame of my dance/paint/poem of mask ‘G’ was made. In the embodied interpretation/coding/framing of my own intermodal poem from the mask of an ASC participant, Levine noted my body-based hermeneutic phrases as they took form in a new poem. This would synthesise and replicate the coding through embodied interpretation, as would Japanese tankas poetry, channelling the enigmatic and cryptic live art process through embodied interpretation of the felt and sensate.

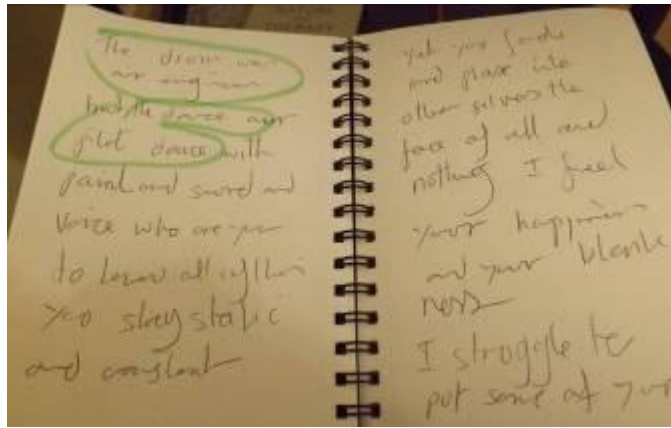


Fig. 36. My intermodal Poems ringed for embodied interpretation tankas research poem.

(Full transcript in Appendix 18)

The embodied interpretation tanka poem:

The drum was our engine the dance our pilot

Completes the greeting

Folds and rips bring a soft growl into the room

Safe in darkness you hold something precious

I can dance between the trees in the forest

Building a wary trust

Likewise, my findings as a form of tanka poem are an embodied interpretation of the intermodal process. This is intended to instil in the reader a heuristic sense of the ASC participants' live art process held in artwork of their mask through my tanka poem. The notion that a heuristic embodied interpretation of the ASC worldview can be experienced by the reader may underpin the construction of a pedagogical intervention for those with ASC. Presenting a more faithful approach for appraising the work of an artist with ASC, this may have implications for fair assessment in work intended for examination accreditation and Education, Health and Care plans. However, this poses the question: should remedial interventions in ASC make greater use of this expressive art therapy tool in education contexts?

3.12 My findings in a context of education and therapy pedagogy

In conclusion, it is only through the findings of this methodological journey that I feel able to challenge positivistic education and therapy theory in favour of a more emergent approach to learning that meets the needs of those who have autism. In Chapter Eight, I discuss, reflect on and make analysis of these methodological findings through the arts in education and therapy as: emergent coding, grounded theory, and intermodal expressive art-based research. In my discussion in Chapter Nine, I explore how an experiential felt curriculum can be configured through an emergent Deleuzian approach of centre-out growth rather than the impacting of knowledge through the overlaying of a preordained matrix.

CHAPTER FOUR

RESEARCH AND DESIGN METHODOLOGY

Heuristic Research Tools across NT and ASC Perceptual Boundaries

4.1 Introduction and context

This research emerged from reflection on my former position as Art Coordinator and teacher of students with special educational needs and disability (SEND) in a Further Education College. This research is focused on the recognition and frustration of the conflicting limits I have felt by attempting to meet autistic spectrum condition (ASC) specific needs, whilst delivering a predicted outcome and target-based and subject-driven curriculum legislated by government. During my early teaching career, the 1988 Education Reform Act and 1989 Elton Report made major changes to child-centred and progressive education models of education. This trend of legislative control and predetermined outcome continued, and still continues, at the time of writing.

Having trained in education, the arts, counselling, expressive arts therapies, ecotherapy and forest schools, I felt and noted that, for me, Dewey's (1958,1969,1980) concepts of experiential learning in nature, education, and art held a potential to meet ASC need as well as deliver an educational curriculum. In the years prior to this project, I had made extensive personal process work with the arts and natural outdoor spaces as part of my counselling, expressive arts therapy and ecotherapy training. I noted my emergent experiential shift to an altered state of awareness, whilst engaged in the process of art making in nature. This shift in psyche to a phenomenological perceptive state of experience of self and other was outside of an impacted mechanistic learning model so often present in the classroom.

In 2006, prior to my PhD embarkation, whilst working creatively with students with ASC in a forest school project held in the natural woodland annexed to my workplace FE college campus, I witnessed the engagement of similar intrinsic emergent shifts and calming effects in my students with ASC through their art making in nature. This paralleled with my own art therapies and ecotherapeutic experiences and I wondered how this might be accommodated as an education model. Before I could make any attempt to

ascertain the structure and form of such a pedagogy, I needed a heuristic understanding of my ASC participants' experience in their art-making process in nature. How could I put my NT self into the shoes of my ASC participants' mindset? The Bauhaus motto 'Form ever follows function' (Gropius, 1920) underpinned my research paradigm/methodology design as an emergent and grounded theory approach (Glaser et al., 2008). As such, my theoretical stance had to fit the situation being researched.

4.2 Ethics

As I was working with adults within the autistic spectrum condition (ASC), the Anglia Ruskin University Research Ethics Sub Committee (RESC) felt that, to clarify areas of the 2005 Mental Capacity Act (MCA) as to whether my participants were able to consent for themselves, that an NHS ethics approval would be appropriate. At this time, national policy was in the throes of changing, which meant that the Social Care or Ministry of Justice ethical/R&D approval route was not yet formulated or available. I was something of a test case and, as such, the process took some time.

The project fieldwork took place between 2008 and 2012 in a further education (FE) college with seven students aged 16 to 19 who are within the ASC. Of the seven, four later consented to become case study participants. Because the participants were over sixteen, I had to apply for NHS ethics approval before undertaking this PhD research. To do this, I had to submit a detailed report to the NHS integrated research application system (IRAS) (see Appendix 20) in order to be ratified by an NHS research ethics committee (NHS RECs). However, before I could start this research, the NHS REC wanted me to clarify that I was eligible to take Mental Capacity Act (MCA) training.

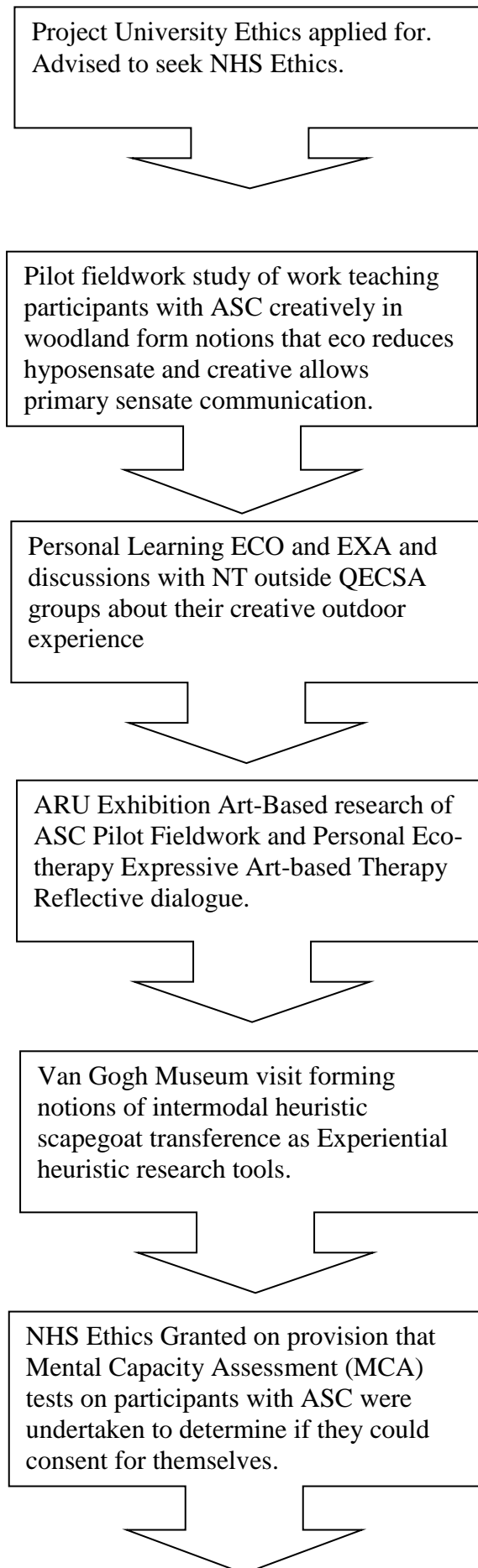
Ethical clearance was conditionally granted on 9 March 2010 pending participant MCA tests. Finally, I was granted NHS ethical approval on 15 December 2011 after I had formatted and had approval for a test procedure to assess whether or not my ASC participants were able to consent for themselves. At the time I was an employee of Essex County Council in my teaching role and, as such, I was eligible to receive MCA training. I therefore completed the Essex approach MCA training and copies of these certificates are held in Appendix 3. This enabled me to conduct mental capacity tests with participants

with ASC to assess their ability to consent for themselves. I took the Essex MCA testing training, gaining certification in:

- The Mental Capacity Act 2005, Introduction to the MCA 2005
- The Mental Capacity Act 2005, The Essex Approach
- The Mental Capacity Act 2005, How to Assess Capacity.

Prior to this date (15 December 2011) it was impossible for me to even ask for participant or carer consent for any work or observations made as part of my usual teaching programme for my PhD research. Before full NHS ethics approval between 11 June 2008 and 15 December 2011, I was not permitted to ask for permission either singularly or as dual consent from participants with ASC or their carers. I have made pilot studies from reflections of my regular teaching; these commenced from 11 June 2008 until full NHS REC approval on 15 December 2011.

Diagram 3 Methodological Context as interpretative, experiential and heuristic influence



My research participants all had ASC and the form of my methodology needed to function for both their ASC and my own and others' neural-typical perception. For my research to have validity and meaning, I had to perceive and understand ASC perception as a 'lived in' experience through heuristic research methods that would adhere to ethically appropriate health and safety requirements for my students with ASC.

4.3 Background of Research design and Pilot Project

During this protracted period of ethics application, I was able to pilot the organisation of the outdoor environment as this was within the regular responsibilities and requirements of my teaching work. My teaching curriculum design formulated an ongoing programme of study as a three-year carousel or annual rotation between visual arts, performing arts and media studies. The product and examination outcome for each year met the certification protocol for Oxford, Cambridge and Royal Society of the Arts (OCR) entry level one, two and three in art and craft, performing arts, or media studies, respectively. This was paralleled and simultaneous to an intermodal expressive arts process for each year, and was intrinsically linked to the same programme with an emphasis on the art process held within the curriculum-specified art form of the product of the year.

To address the examination criteria, research paradigm, teaching practice and to enable the students to gain an award, I distinguished the students' art activity as process and product. To record both the inner 'process' and outer 'product' functions of the ASC students' art making, I formed a parallel or dual function in my role as teacher and reflective practitioner. Action research and case study witnessed and recorded the process in art making. In other words, a filmed mask making and acting out art performance would meet the inner intermodal expressive arts process for my proposed intervention. Either the artwork, a record of the performance or the media event would become the outer product for the course assessment purposes, depending on the exam focus of the particular year. For the exam, students' work (the art product) would be assessed through OCR exam criteria that students would be judged against:

A portfolio is formed from work that is produced in response to the centre-set starting point, brief, scenario or stimuli, or personal starting points chosen by a candidate. Candidates' work within the portfolio should provide evidence of meeting all

assessment objectives: this includes research, preparatory and developmental studies and their outcome(s). [<http://www.ocr.org.uk/qualifications/entry-level-art-and-design-r300-r306-from-2010>]

OCR assessment objectives

AO1 developed your ideas through investigations and researching the work of artists, designers or craftspeople. [20] marks

AO2 refined your ideas through experimenting and selecting resources, media, materials, techniques and processes. [30] marks

AO3 recorded your ideas, observations and insights as studies using experience, materials, or writing. [20] marks

AO4 presented your work in a personal and meaningful way, showing the connections to the work of other artists, designers or craftspeople you have studied. [30] marks
(Further outlined in Appendix OCR)

OCR R300-R306 Component 2: Art and Design OCR-set Work Specimen Paper June Summer 2010 [<http://www.ocr.org.uk/qualifications/entry-level-art-and-design-r300-r306-from-2010/>]

(Further exam criteria in Appendix 14)

I found that an ‘inside out’ student-centred experiential pedagogy that focused on emergent student-led themes empowered additional gains in the content of the student’s portfolio.

4.4 Pilot study as Composite Case Study

To address ASC hypersensate issues, I took this pilot study curriculum outside into ecotherapeutic forest school woodland attached to the FE college campus, without compromising the integrity of the course or the students with ASC. Acknowledgment of the calming and holding qualities of working with my ASC groups in natural woodland had become common practice, for example in landscape painting and nature and environmental studies, where the woodland attached to the college was a frequent

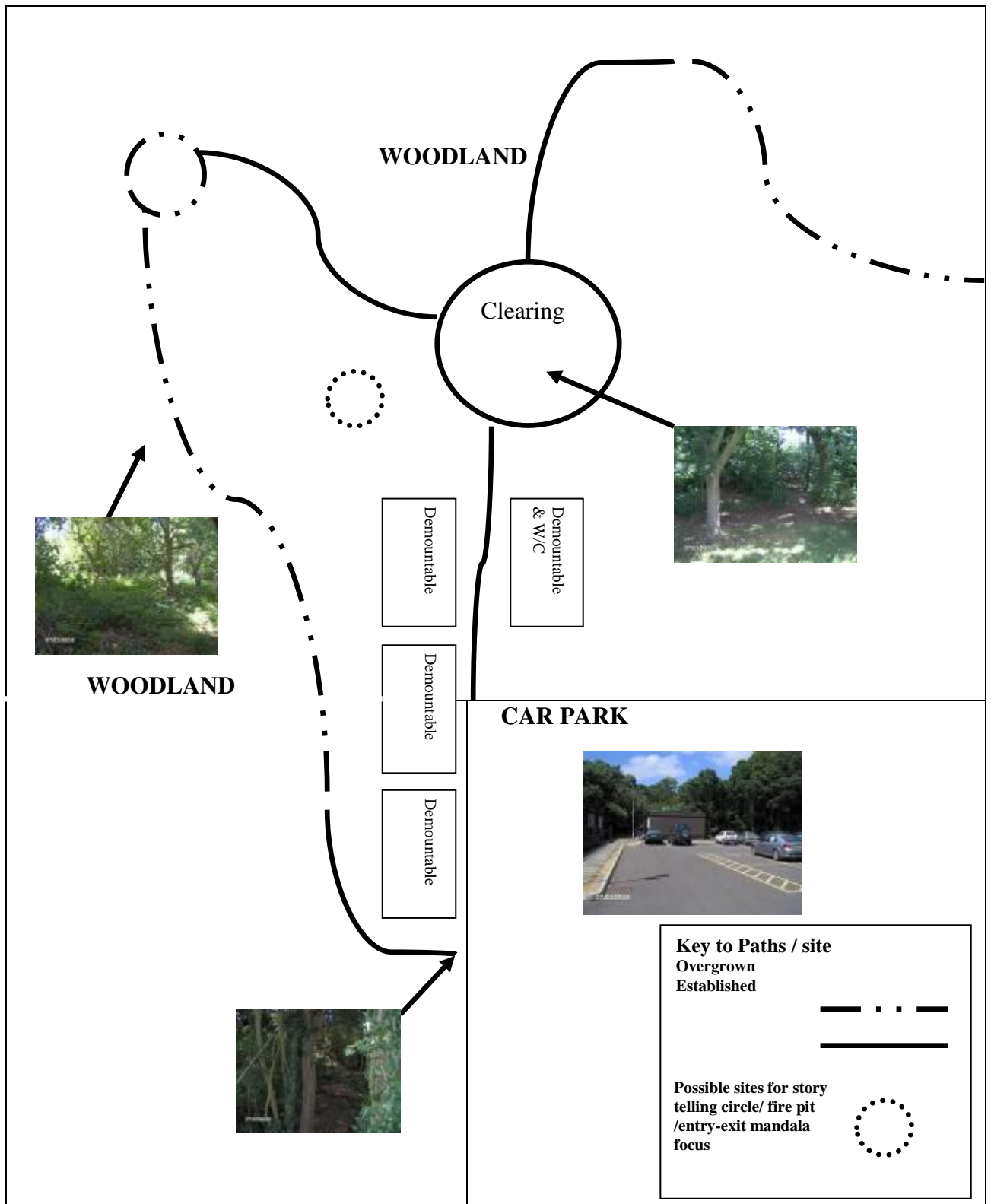
resource. The application of 'Forest School' status to this woodland, its familiar and frequent use, and the safe practices gained through my forest school training, ensured that it would not ethically compromise the students with autism. Knight (2009, p.15-18) states that Forest Schools have eight defining points:

- It is not the usual setting.
- It is a safe place where participants risk taking can be facilitated.
- It is something that happens over time.
- There is no such thing as bad weather, only bad clothing.
- Trust is central.
- The learning is play based and, as far as possible, child initiated and child led.
- The blocks and the seasons have beginnings and ends.
- That the staff are trained.

There are many intrinsic parallels between Knight's (2009) eight-point definition of Forest Schools and Ecotherapy as therapy in nature. Jordan (2015, p.12) recognises the therapeutic potential of nature, stating that he 'locates counselling and psychology as a unique therapeutic intervention with nature'. Jordan (2015, p.80) speaks about Freud's 'concept of the frame evolved to contain the transference feeling evoked in the therapeutic relationship between therapist and patient'. I identify with Jordan's (2015, p.82) notions of the frame outdoors, in that 'containing the therapy work outdoors is very important because therapist and client are in a much more dynamic and unfolding environment'. He goes on to explain contracting which, in ecotherapeutic and forest school terms, concerns trust and safety, attunement and the focus on 'bringing themselves into the space' (Jordan, 2015, p.87) and how the ritual of frequent use of the outdoor space or route becomes the therapeutic frame. This allows the emergence of trust, which can – as does Knight's (2009) points 5 and 6 – facilitate an outdoor person-centred play or expressive art-based therapeutic space.

Mcleod (2010, p.67) suggests that a composite case study might be considered: 'If the researcher has studied several cases of the same type it can be possible to combine features of each case to create a composite case... while safeguarding the identity of the participants.' The protracted delay in NHS ethics approval meant that reflective discourse of my initial pilot study could be made through a composite case study. This 'snapshot' of my work was carried out in the 18-month interim period of my regular teaching in the woodland in the college campus whilst awaiting NHS ethical clearance. The woodland was chosen partly because it offered more space, but also because this natural setting affords a calm and peaceful environment away from the main campus. My work with people who have autism in this 'Forest School' (Knight, 2011) ecotherapeutic (Jordan, 2016) environment sought to address the anxiety and confusion present in the autistic mind held in NT pedagogy. For the person who has autism, there are experiences and environments with which their perception cannot cope. Jordan (2016) describes the ASC as a world of 'booming buzzing confusion' and that such hypersensate environments can cause them anxiety. This composite case study (Mcleod, 2010) comprises reflections on my regular work in designing a series of art sessions for accredited courses for a group of seven 16 to 19-year-old students with ASC and other SEND. From working with this mixed group, I was able to assess the possibility of merging the exam requirements of 'art as a product-based' pedagogy with the 'expressive arts process' to form the basis of a working methodology for this research.

Diagram: 4 Plan of Forest School Work Area



The structure of my Expressive Arts Consultant Educator work in woodland (Diagram 4) is outlined in Knight (2009, p.114) 'Forest Schools and Outdoor Learning in the Early Years', where she comments on her observation of one of my Expressive Arts Consultant Educator activities in woodland:

The wooded area used by the students is on the college campus, and is small. The tutor negotiates access with the ground staff. At present he is not permitted to light fires, but has established a circle of seating logs with a stone-and-willow replica fire to act as a focal point for the group (I refer to this as the story telling circle). Around this area are three or four small glades (Fig. 37) linked by short paths, (I refer to these as the 'acting out' areas) one of which contains the beginnings of a willow structure designed to provide an alternate focal point as well as some shelter... (Knight, 2009, p.114)



Fig. 37 Glade as 'free protected space' of the forest school woodland



Fig. 38 Fire pit and storytelling circle

4.5 Phase one: preliminary analytic reflections of workshop designs

The sessions usually begin and end in the storytelling circle (Fig. 38) as entrance and exit points to acknowledge the potential for the expressive arts process of decentring into non-ordinary reality, starting with listening to the woodland sounds so as to leave behind our everyday reality and become more receptive to non-ordinary-reality. The group as part of a ‘Forest School’ met in the storytelling circle, a woodland glade, and were then asked to wander the woodland and to find objects that ‘call them’. ‘Decentering’ (Decentering is a registered trademarked procedure) into non-ordinary reality is encouraged by honouring ‘entrances’ as transitional spaces into this woodland, these being considered as gateways. A ritualised attunement (‘tuning in’, or silence) is observed to become aware of different non-ordinary realities, rather like, as I have witnessed in Natalie Rogers’ (2007, 2009 and 2013) workshops, her use of a Tibetan bell to establish a ritual to mark the ‘entrance’ or beginning of ceremony. To enable participants with ASC to bring themselves into the space in a similar way, I have focused the group attention to the sounds of the woodland, trees, birds, and natural rhythms to enable attunement to the outdoor space and ecotherapeutic frame of outdoor Expressive Arts Consultant Education/Therapy work.

In this composite case study of workshops that harnessed a range of art media, ‘decentring’ begins by working with Expressive Arts practice in the ‘storytelling circle’, a circle of logs in a wooded glade where students initiate and share storytelling, their own stories inspired by objects found in the woodland. From an Expressive Arts practice perspective, the storytelling circle (Diagram 4, p.136) is the place where ‘filling in’ is done in a threshold or transitional space to move and attune into or ‘decentre’ to a non-ordinary reality. There is an initial opening ritual of entering the circle and attuning to the woodland sounds, the rustling of trees and sound of birdsong, as a way of leaving the everyday self behind and opening opportunities to ‘decentring’.

Jordan (2015) discusses how an ecotherapist had encouraged her group to attune to their breathing, their bodies and the surrounding environment as a mindfulness walk to attune to the space and their being in it, to focus on nature. Jordan (2015, p.64) discusses how participants in ecotherapeutic natural spaces might attune to an embodied experience of the senses in nature: ‘They might want to seek out smells and make sensual contact with the plant life.’ The students in my project might then attune to themselves in nature and be encouraged to go on a silent mindfulness walk, as a starting point to a multimodal process, and to bring back to the storytelling circle that which calls them. The ‘bounty’ they bring back can range from a sensed feeling, sticks, leaves, or discarded manmade objects, for example house bricks, or a metal pot. The objects evoke their own narrative story, which, in turn, allows the participants to decentre and act out in movement and creativity of spontaneous creative play. For example, the house brick becomes part of a house that once stood in the woods. Students are encouraged to work with their found objects from their mindfulness walk, which can be visualised and concretised in the building of a creative environment. They can then dance or act out their story in the creative environment.

The multimodal/intermodal process moves from the visual tactile art process to embodied movement (mindful, phenomenological movement) into poetic storytelling from the object. Knill’s (1978) table of the Intermodal Process in Expressive Arts in Education and Therapy is explained in my literature review in Chapter Two (Table 1, p.85). In Knill’s (2005) architecture of the Expressive Arts Therapies terms as taught at the European Graduate School, the participants decentre into a spontaneous creative and playful relationship between themselves, found object and environment. Levine S. in Knill et al.

(2005, p.11) explains: 'The concept of decentring from the everyday or literal reality of the client into an imaginative or playful experience.' After this imaginative playful experience, the expressive arts therapy moves into an aesthetic analysis. Levine S. (2005, p.12) states here that the role of the facilitator is to 'augment the client's effective reality and helping the client to understand his or her experience through an aesthetic analysis of both the process and the work'. That is to phenomenologically concretise the art process into relational group constellations of acting out the inner and the group collective dance and drama, or in the concretised environment of the art object. Levine S. (2015, p.12) describes 'harvesting' as the 'material that has emerged, in which the client reflects back'. Harvesting is filled in or reflected on by returning to the storytelling circle to reflect on the group's work and re-tell the group-enacted story. For my participants with ASC, the steps of aesthetic analysis and harvesting were difficult to interpret. Looking at the artwork produced, they were able to decentre into an imaginary playful form of creativity. This led me to seek and trial non-verbal dialogical ways of interpreting the content of their artwork.

Further examples of how EXA has been incorporated into the SEND Further Education College syllabus are shown through the use of Media Studies. Taking a camera while going for a walk (detailed in my findings in Chapter Seven 7.6, p.227-233, transcript in Appendix 8) encourages and records spontaneity of dialogue. What comes across in many of the examples of this work are the boundaries and constraints felt by the camera walker with ASC. Many of the students' early 'walk with camera' works highlight boundary, safety and learnt constraints held through their SEND/ASC condition. For example, ASC dialogue is often descriptive and states rules of behaviour and what is allowed in specific parts of the college campus. This is compared to 'acting out' through using puppets in a natural environment.

Conversely, filming improvised movement with puppets seems to have empowered students with ASC into finding other aspects of their selves. Freeing themselves through spontaneous movement, acting out, and using puppetry would seem to have opened up these otherwise constraining boundaries. Students with ASC storyboarded and made films juxtaposing the two activities, allowing embedded narrative to emerge through editing and adding soundtrack. Editing film to their own choice of music has empowered the students'

story of a self that needs to be heard. A multimodal process threads sequentially through this work as drama movement, visual art, music, dance movement, puppetry, editing, cutting and reflecting through narrative story board and storytelling through film and adding sound and music. The result is a strong empowering message that expresses the breaking of barriers, negotiating and reforming new boundaries rather than the upholding of constraints.

This is rather like an embodied acted-out social story (Gray, 2015), where power dynamics can be worked through by creating a personalised storyboard with captions to illuminate intentions and consequences, experientially and creatively. Gray (2015, p.xxv) defines social stories as follows:

A Social Story accurately describes a context, skill, achievement, or concept according to ten defining criteria. These criteria guide Story research, development, and implementation to ensure an overall patient and supportive quality, and a format, ‘voice’, content, and learning experience that is descriptive, meaningful and physically, socially and emotionally safe for the child, adolescent or adult with autism. (Gray, 2015, p. xxv)

Knill et al. (2005) tell us that the intermodal expressive arts concepts of mask making and the dancing, or ‘acting out’ of masks, increases the potential for phenomenological and experiential interaction and inclusion, which can empower social change, relationality, communication and feelings of belonging and self-worth. Decentred experiential learning from acting out took place in a larger wooded glade or other part of the woodland; here, students had the chance to become lost in the non-ordinary realities intrinsic in play and creativity. This ‘decentred’, ‘acting out’ activity was then lightly reflected upon in a place of phenomenological ‘aesthetic analyses’ on returning to the storytelling circle.



Fig. 39 The pilot group found natural material, cardboard and PVA glue masks

Using cardboard mask formers and PVA glue, the pilot group had embellished the mask former with natural materials the students had found (Fig. 39). The pilot group of seven students with ASC (four male and three female) from my regular Art and Performing arts teaching group considered what forest materials they would use to make masks with the traits and characteristics that fitted the characters in their stories, born out of their found objects ‘speaking’ to them. The mask has given the wearer confidence to leave their normal selves and to ‘decenter’ to explore other non-ordinary possibilities in the guise of the masquerade. It can be noted that, in all the masked photographs, that students’ body language is much more strident and confident than their everyday embodied selves displayed. My own experiential understanding and social development with similar expressive arts in outdoor ecotherapeutic environments formed empathy and vicarious cathartic learning. In the experiential groups I had attended at the Universities of East Anglia and Hertfordshire, the scenarios were developed from individual issues into a shared group creation where problem solving, empathy and a sense of belonging increasingly grew. I hypothesised from the noticeable differences in this ASC group behaviour that something similar might be experienced by them.

Comparing my lesson evaluations from both indoor classroom and outdoor woodland areas, I noticed that my students with ASC had developed a calming of hypersensitive states whilst engaged in creative activities in outdoor woodland ecotherapeutic environments. These positive changes prompted a hypothesis that this woodland environment would benefit them in terms of their specific needs as well as in their art making. In an attempt to clarify this hypothesis, I designed a project to evaluate the impact with some of the students with ASC as case studies for this research. However, I found difficulties in evaluating the significance of their outcomes through my own NT teacher and therapist lens. I sought to form a better understanding from the NT groups I was leading with professionals attending therapy conferences.

4.6: Phase two: from Pilot to Designing a Pedagogy – The earth and woodland as experience

I had previously found difficulties assessing what was experienced by my ASC participants in their pilot fieldwork. I questioned how I might access the emergent experiential narrative of the participants with ASC from their art activity. Also, how this might replicate a primary cortex/active imagination (Jung, 2000) experience similar to Baggs' (2007) 'own language' or Jackson Pollock's decentred state whilst 'in' his action painting process. I asked NT psychotherapy professionals at focus group workshops that I had attended and facilitated (at CAPO Lake Coniston, 2010 and Powder Mill Woods, Battle, Sussex, 2011) to discuss their participant workshop experience of their own non-verbal creative dialogue with nature. I was examining the process so as to establish what kind of experience was held for NT people with silent creative non-verbal dialogue.

Taking my notions, observations and teaching practice made during this 18-month ASC pilot period to outside groups helped me to form emergent hypotheses about how the arts in a woodland environment might access ASC perception and add value to teaching and learning for those with autism. I sought to trial and critique these emergent hypotheses, and I applied these notions formed from my ASC pilot group to workshops that I was leading with NT professionals attending therapy conferences. They effectively became 'co-researchers' in willingly assisting me to explore and pilot appropriate methods for my ASC teaching practice. Cohen and Manion (1997, p.168-9) refer to such groups as quasi-experimental research groups (QERGs). They state that: 'Compromise designs' (Cohen

and Manion, 1997, p.168-9) from QERGs are often applied to educational research as ‘something approaching a true experimental design’. Robson (1993, p.372) expands this notion to include a qualitative analysis of case study as a ‘quasi-experimental case study approach’ (QECSA): ‘the design and analysis of quasi-experimental designs is carried over into the analysis of qualitative data’. Creswell (2009, p.233) defines QECSA groups as ‘a form of experimental research in which individuals are not randomly assigned to groups’.

In these QECSA groups, I hypothesised that emergent and experiential qualitative data would emerge that clarified my notions of what was happening for the pre-NHS ethical clearance participants with ASC in the pilot case study. The ideas and notions were periodically taken into the consenting QECSA NT groups of professional co-researchers who could verbalise their reactions, in an attempt to experience what was emerging from issues taken from the ASC participants in the pilot groups. Alongside the interplay between the ASC pilot and QECSA groups of professional co-researchers, I also made self-exploratory, personal, creative and expressive arts, intermodal and ecotherapeutic journeys and journals. I attended groups, workshops and trainings that explored my own unfiltered perceptive state. I took to these QECSA groups issues and questions that had emerged from notions about what was happening in a heuristic sense for my pilot group participants with ASC in the teaching, facilitation and perception of the ASC pilot groups. For example, working in non-verbal dialogue with clay and nature with these QECSA groups gave me insight into similarities and differences with similar projects with ASC pilot groups. The main benefit was that the verbal feedback from the NT QECSA groups would have been emotionally difficult and impossible for the ASC pilot group to explain how the exercises felt.

The following exploratory trials with volunteer participants to my conference workshops as co-researchers (QECSA groups) helped me to obtain a sense of what happens from an NT viewpoint when being creative within a woodland environment. I made a series of experiential workshops based on my practice with and observations of my students with ASC using art materials as a relational intervention between self and other, or self with other than self. NT participants were from the counsellors and psychotherapists outdoors (CAPO) group and outdoor learning teaching and education groups from Anglia Ruskin

University Summer Schools, and were engaged in a creative, non-verbal dialogue with art materials and nature in the natural settings of woodland. These were held as part of two separate Summer Schools in 2011 and 2012 at Anglia Ruskin University entitled ‘Comparing Outdoor Learning Experiences’ in adjacent woodland at the Chelmsford Campus.

4.7 Counsellors and Psychotherapists Outdoors (CAPO) group – Lake Coniston

The CAPO group worked in woodland near Lake Coniston in the Lake District. Each member was given a ball of clay and asked to make a non-verbal dialogue with the natural world around them. The participants found a place in nature and made a creative response in nature with the natural environment.



Fig. 40 Water rhythms in clay, by Rose

Rose

CAPO member Rose (name changed) was sceptical about the visual and tactile process and later stated that it was not an exercise that she particularly looked forward to. Rose had an initial aversion to clay and to working creatively. Rose worked by the lakeside at the shoreline and found that she soon became enmeshed within the rhythms and patterns

of the lake's ebb and flow between water and the land. She found that she could form a connection with the patterns and rhythms of the lake by working through direct movement into the clay (Fig. 40), as embodied rhythmic sensation rather than external aesthetic decision. As if bypassing the metaphorical language of aesthetic forming, she created a direct response through embodied sensation.



Fig. 41 Nature Imagery and Eroticism

Caroline

NT participant and psychotherapist, Caroline (name changed), spoke of her erotic experience and response whilst in nature and how she has brought this into her dialogue with nature (Fig. 41). Nature imagery and eroticism define a great body of Ibarbourou's (2014) poetry. Caroline had termed this erotic transference of her client group as dendrophilia.



Fig. 42 Screaming face over the wound, Hank

Hank

The image that Hank created was a screaming face over the wound where a tree had had a branch torn from its trunk (Fig. 42). Hank worked quietly alone with the tree and clay for over half an hour, after which he explained that: ‘Where pain is formed over the loss and wound, it is a healing process.’ He also said that the creative process in woodland was very deep for him and that the reciprocal process between self, clay and tree alone without the need to externalise through language was enough, that there was a healing through the senses. Hank outlines that, for him, the non-verbal dialogue with clay and nature was enough and that, when asked how the process affected him, he stated that:

My communication had already been done with my clay figure and it wasn't necessary for me to repeat it with other people. For me, working with the clay and forming a face and interacting with it made the thoughts and feelings I was experiencing visible and concrete. I found making the clay face and interacting with it a deeply moving and cathartic experience. I felt a release of pent-up emotion washing out of me like a dam breaking. Tears flowed and emotion came from the depths of my being in ways which words could not have come close to expressing.

The reflected dialogue from these exploratory trials with NT volunteer participants affirmed that there was a potential for non-verbal sensate dialogue to emerge through the art-making process in a natural environment. This led to the idea that a similar potential was embedded in the artwork of my participant students with ASC, which is supported by Schaverien's (2005) theories about 'scapegoat transference'. To interpret this data potentially held in the artwork, I would need to move to a second phase of my methodology, but first I had to trial what this might be. To do this, I continued to explore potential paradigms with pilot group co-researchers and my own personal processing.

4.8: Counsellors and Psychotherapists Outdoors (CAPO) Group – Battle, Hastings

For this pilot group of co-researchers, I had chosen to use red wool as the creative medium. My previous trials with the CAPO group at Lake Coniston in 2010 had used a ball of clay, and I wanted to see how changing to a less tactile, yet more relational, material would work as a simple interface between inner and outer worlds. Unlike the clay ball, wool has less potential for modelling in three dimensions as a projected object in its own right. These limitations of plasticity allowed a more relational response to the natural environment, to become an 'enmeshed with' rather than a 'laid over' outcome. I wanted the participants to think of their two metres of wool as an interface, an interface that translated dialogue, an interface between the participants' self and what was around them.



Fig. 43 Red wool and pine cone

Hilary

I caught sight of just a little tiny fir cone (Fig. 43) lying on the ground and I felt this strong urge to start winding the wool around each little bit, which took quite a long time. It was really, really, absorbing and I could not believe how much was going in it. There was a tree very close to it, I just started winding the wool in and out of the bark like that (motions how) and just finding I came to a dead end and then thinking, oh got to go that way, got to go this way, and it just kind of went on from there and I just stood there doing that for most of the time. I was really impacted by it because it meant a lot to me, apart from the absorption, the slowing and this, err, it really reflected something about, this is what I do, I kind of get very tight and wound up in here. And actually there is just something about allowing the space to take you and sometimes it will be the wrong way, but you need to come back round here and it just spoke to me on lots of levels really. So I feel really much calmer and I think some of that is going to be about the absorption. (Burrows, 2011, p.4, Powder Mill Woods)

The initial part of Hilary's (NT participant) 'being in the experience' through the art-making process made no judgement or deconstruction of the experience. Hilary's artwork was an emergent process: unlike the 'clay ball', there was no planned visual outcome of symbolic or archetypal image; what is seen is what emerges from the process. In the latter reflective part of the process, Hilary deconstructs her felt experience through language. This is something that my students with ASC find difficult without going into an objective and descriptive dialogue of what they did rather than what was felt. Comparing these NT

and ASC responses informed me how I would adjust data-gathering methods for the main phase of this research and how I would go about gathering data from ASC participants.

Hilary's experiences parallel with Betensky's (1995) structure and four sequences for a phenomenological approach to art therapy, which offers a potentially transferable framework for conducting an intervention session. I have adapted Betensky's (1995) model to outline the participants' phases of engagement:

1. Direct experience – Pre-art play with materials [which, I suggest, implies the moving into active imagination and engaging with the aesthetic experience of primary cortex.] Hilary:

‘And actually I just felt this kind of strong urge to start winding the wool around each little bit, which to quite a long time. It was really, really, absorbing and I could not believe how much was going in it.’

2. Creating a phenomenon – The process of artwork [indicates the emergent nature of phenomenon through art process, points as deeper aesthetic experience.] Hilary: ‘and sometimes it will be the wrong way, but you need to come back round here’.

3. Phenomenological intuiting – 1) visual display; 2) distancing; 3) intentional looking to see. [Parallel aspects of moving into mindfulness] Hilary: ‘And actually there is just something about allowing the space to take you.’

4. Phenomenological description – What do you see procedure. [Is about noticing without filtering through the associate cortex.] Hilary:

‘it just spoke to me on lots of levels really. It really reflected something about, oh this is what I do, I kind of get very tight and wound up in here.’

Adapted from Betensky (1995, p.14)

In this particular art-making process, NT participant Hilary's art making in nature as art process enjoys an active imagination experience through her experiential and sensate primary cortex. I have observed that my students with ASC have this same ability to

create artwork that remains in the sensate and experiential realm (Betensky's phases 1 to 3), but have difficulty moving into Betensky's fourth phase of 'Phenomenological description'. Or, as I reflect on this, is it my NT perception that filters their output? This aspect of the pilot data informed me that I would have to adjust data-gathering methods for the main phase of my data gathering from ASC participants through expressive arts therapy and education (EXA) intermodal processing and my own EXA experiential journey.

I gained more insight into how easily, deeply and quickly the neural typical QECSA groups could decentre into a phenomenological sensate EF filter free reality when engaged in creative process as language in the outdoors. Fundamental to the QECSA groups' design was Limb et al.'s (2008) understanding that creative NT groups can function in the primary cortex, together with Pagnès' (2011) notion that embodiment in creativity forms a sensate and experiential shift into non-ordinary realities. I and the QECSA groups experienced shifts from NT perception to a similar perceptual function of heightened sensate and unfiltered multi-sensate experience that a person with ASC (Baggs, 2007) demonstrates in her YouTube video and that others within the ASC, such as my students, appear to experience.

This informed me of the similarities between Baggs' (2007) ASC language and my observed behaviour of my participants with ASC and my own expressive arts therapy decentred experiences of unfiltered, sensate and experiential perception. This offered emergent notions that there was a potential for a coexistence of being between ASC and NT perception. This underpins phase two of my methodology: the use of expressive art-based intermodal research tools to explore a heuristic understanding of ASC students' perception held in their artwork.

4.9: Post-NHS Ethical Clearance Case Studies with participants who have Autistic Spectrum Condition (ASC)

After gaining NHS ethical clearance, it was possible to make observed case studies of participant students with ASC as part of their art, media studies and performing arts lessons. Phase one fieldwork consists of a case study of performing arts, art making and

other arts media processes in an ecotherapeutic forest school environment and evaluates their work in comparison to the triad of impairments (Wing, 1996), as outlined in my Literature Review chapter. Part of the case study focus was from my teaching of lessons where participants with ASC-made masks in a forest school environment, the product evidence being part of their OCR formal coursework assessment ‘preparing for’ and ‘taking part in a performance’. The intrinsic and simultaneous internal process was the initial part of Knill’s (1978) intermodal transfer into Schaverien’s (2000) Scapegoat transference held in the artwork of the mask. Extracts from these Performing Arts lesson plans for weeks three, four and five of the academic year 2010-11 state that participants will: ‘Use natural materials and (card former) to make a mask that holds emergent personal qualities.’ The plans for the following two weeks required participant students to: ‘Find a suitable area in the woodland to stage a performance of your mask and amalgamate character into group story. Students will be able to find a suitable area in the woodland to stage a performance of their mask character and amalgamate their character into group story.’ Lesson planning: weeks three, four and five of the academic year 2010-11. The case studies of this mask-making process are outlined in my findings in Chapter Seven (pp.208-233).

From gathering observation evidence of their responses, together with artefact masks produced by the students with ASC, and details of my planning of the environment and of my own facilitation of their work in process, I then engaged in analysis of the data. This comprised my intervention as facilitator/teacher/therapist/ecotherapist and the creative and environmental impact on ASC participants. At this stage, I am aware that there is an autistic response held in the artwork mask made by my ASC students through Knill’s (1978) intermodal transfer and Schaverien’s (2000) scapegoat transference.

4.10: Pilot Phase – Forming Expressive Art-Based Research Tools

The second strand/phase two of the main research project emerged through my work as a therapist attending many conferences and leading training courses, which generated considerable interest from the participating professionals. As a part of these trainings and conferences, I spontaneously and informally discussed my work about facilitation of

creative experiences with people who have ASC in ecotherapeutic spaces. These informal discussions prompted me to exhibit the work I had facilitated with my participants who have ASC alongside my own insights and perceptions as a visual and reflective journey. I identified my exhibition at Anglia Ruskin Gallery on 24 August 2011 as ABR and with Bickel's (2008, pp.130) statement: 'Witnessing those that viewed the art... I was the exposed subject being researched in this exhibition.' This witnessing the witnesses of myself in relation to my participants with ASC as art makers, and my own interaction with their art in the gallery space, resonates with Bickel's (2008, pp.130) notion of 'the creation of a sacred space in the gallery installation'. This bringing together of creative, written and visual data from phase one of this project, and my own experiential journey with art and nature, provoked subsequent attunement and emergent insights from the exhibited data, prompting a shift into the second phase of this research.

4.11 Art-based research as exhibition, discussion and informal interview and reflective dialogue



Fig. 44 Mask in woods



Fig. 45 Clay face on tree

Art-based research as exhibition

The show at Anglia Ruskin Gallery on 24 August 2011 as part of an art-based research process comprised exhibiting artwork of the artists themselves (students with ASC) (Figs. 44 and 45) with my own reflective notes, drawings, photographs and poems from being in the landscape, and with the NT participants to conference workshops as previously outlined. My reflection on seeing all of this data in one large space is really well held in a discussion and informal interview with Caroline Frizel (Dance Artist and Dance Movement Psychotherapist). Caroline has worked extensively with children and adults who have learning disabilities, complex needs and autism, both in schools and in the community. Caroline expressed quite eloquently how the images in the exhibition inspire her to movement and to write from the body. The process she describes holds the potential for a multimodal approach as ABR tools to replicate a heuristic interpretation of my ASC participants' artwork:

My response to the pictures is quite emotional... there is a piece of art work done, a photograph taken of it, I stand in front of it and it inspires in me movement and I may move in response to that, which may then inspire me to write from the body. And then there is something also about reading maybe what I have written back out loud which reflects something back, which may then cause me to go into some other artistic process, whether it is dance or movement so there is a cyclic process. (Frizel, recorded 24 August 2011) (pers. comm)

I was enriched by an on-site gallery walk of reflection at times with myself or with other viewers of the works, including discussions with Frizel (24 August 2011, pers. comm) concerning the ‘cyclic process’ of embodied felt experience as art process. Reflecting on Frizel (24 August 2011, pers. comm), I sought to formulate and pilot an embodied response to art as a concretised way of practice.

In the following months, I was invited to teach the use of art and ecotherapy to the Anglia Ruskin University’s ‘Comparing Outdoor Learning Experiences’ module of the MA Education 25 August 2011 and 26 July 2012. During this module, NT participants from an education background made an ecotherapeutic non-verbal dialogue with clay and nature and discussed their experience of this process in the plenary sessions. I viewed similar art in nature practice with my NT counselling and psychotherapy peers at the CAPO Ecotherapy conference and focus groups, 24/25 September 2011, 9/10/11 November 2012. In these CAPO groups, NT participants made a therapeutic dialogue with nature and clay, nature and wool, nature and found natural materials. Through observation and peer discussion in these groups, I heuristically witnessed NT participants experiencing their own ‘altered state’ of internal decentring into their artwork made in natural environments.

4.12: Personal Intermodal process at the Van Gogh Museum

Soon after gaining NHS ethical clearance, I made a visit to the Van Gogh Museum in Amsterdam with the intention of experientially clarifying how a visual discourse between creator and observer might come about, when the observer is not present to witness the creative conception. I wished to pilot the validity of a multimodal approach as a heuristic research tool and process that works without being present as witness at the creation of the original artwork. I spent a whole day drawing two Van Gogh paintings and then journaling my drawings through poetry and then the written word, in the same way that Herman did in response to her Auschwitz visit:

To appropriately research an image, we need to allow it to affect us. To affect us, we must be able to play with it – to suspend disbelief and enter its world. (Herman, 2017, p.313)

In this way, I felt closer to the experience of the painting of the landscape, and felt at some point ‘in’ the landscape. Through my own experiences of drawing at the Van Gogh Museum, I made the following drawings from Van Gogh’s ‘Olive Grove’ painting, without any preconception about what emerged (Fig. 29). [I draw parallels here with experiential states that explain my mindful and phenomenological position at the start of these drawings]:

I try and calm my mind from what is around me in the bustle of the gallery public, I notice what is around me but make no judgement or reaction, I do not fill in the gaps in conscious deductive or analytical ways. This state of perception is reminiscent of where I am in my phenomenological approach to therapy, witnessing through Body Mind, of tuning into another’s body language and being. (Burrows, reflective journal, Van Gogh Museum)

Likewise, with my drawing of Van Gogh’s paintings, I attune to the intrinsic qualities of the other’s art process, which lies within the artwork as Schaverien’s (2000, p.56) ‘Scapegoat transference’, ‘the transference embodied in the artwork’. My drawings hold intangible attributes and subsequent countertransference as the embodiment of feeling from Van Gogh’s art objects as ‘scapegoat transference’. I chose Van Gogh because of the expression held in his direct use of paint, which has similar expressive traits to brut or primitive art. These are not only illustrations of places, but records of the internal process of the painter at the time of art making: the figurative content becoming a vehicle to carry the emotive expression. The process of my making these drawings led me to a ‘decentred’ shift into an altered creative perceptive state. This enabled me to experientially explore, for myself, Schaverien’s (2000, p.59) ‘scapegoat transference’ principle, that the essence of the artwork’s creator (in this case, Van Gogh) is held in the artwork.

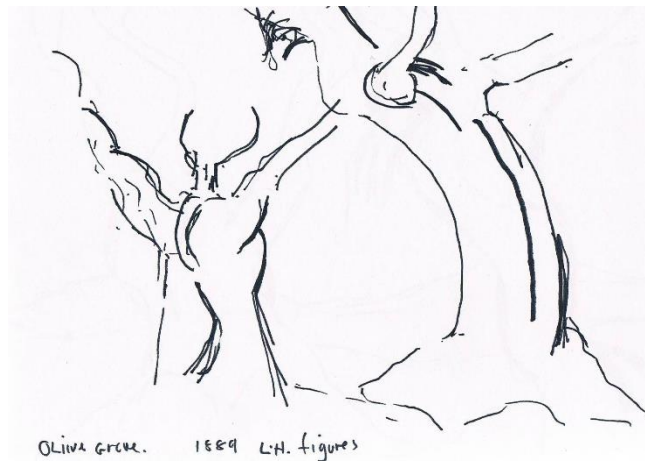


Fig. 46 Burrows drawing ‘Dancing tree figure 1’ from Van Gogh’s ‘Olive Grove’



Fig. 47 Burrows drawing ‘Dancing tree figure 2’ from Van Gogh’s ‘Olive Grove’

On reflection, what did appear from my drawing (Figs. 46 and 47) detailed from Van Gogh’s work (Fig. 48) was an imagery of human form where tree trunk, root and bough formed a rhythmic dance of human forms. I can say that I related to his experience of the rhythms of nature rather than the symbolic representations of trees. From my work in drawing Van Gogh’s olive grove, what is important is the relationality between what is seen and what is drawn. There can be an objective element after the creative drawings are

made, so it is like McNiff's (2009) multimodal Expressive Art Therapy process (detailed in Chapter one 1.5 p.14) of bringing the unconscious experiential process of art making back into the conscious world of interpreting after the creative event. This might be the case after working creatively with artwork made by an ASC participant, albeit visual, rhythmic or poetic.

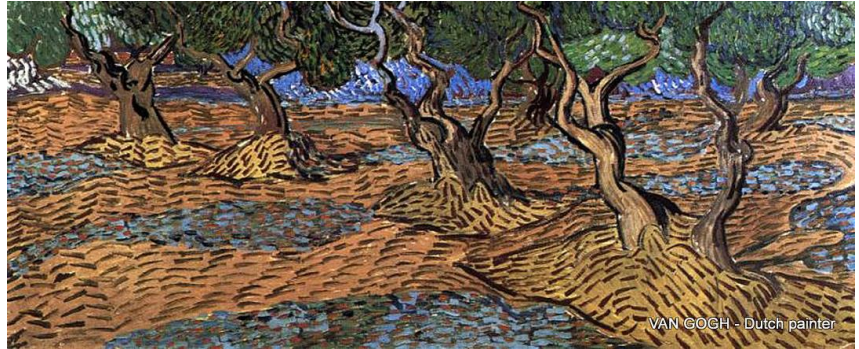


Fig. 48 Van Gogh 'Olive Grove'



Fig. 49 Van Gogh's 'Ravine and stream'

The more I drew from Van Gogh's 'Ravine and stream' (Fig. 49), the stronger an underlying form appeared for me: as if two gatekeepers (Figs. 50 and 51) held the passage between where I was standing and Van Gogh's experience in the painting.



Fig. 50 Burrows 'Gate Keeper 1' from Van Gogh's 'Ravine and stream'



Fig. 51 Burrows ‘Gate Keeper 2’ from Van Gogh’s ‘Ravine and stream’

What is important is the relationality between what is experienced and drawn through Knill’s (2005) expressive arts therapy architecture as the ‘decentred’ art-making process and ‘aesthetic analysis’ element after the creative drawings are made. Knill’s (2005) Expressive Art Therapy intermodal process brings the unconscious experiential ‘decentred’ process of art making back into the conscious world of interpreting after the creative event through an ‘aesthetic analysis’. This might be the case after working creatively with artwork made by ASC participants, albeit visual, rhythmic or poetic. At some point at the end of the intermodal experience, the facilitator will interpret in an analytical way through the associate cortex, but only after experiencing what is within the ‘creator/participant’s’ experience of primary cortex through the ‘expressive aesthetic’. This is similar to how two dancers or jazz musicians might interact with the intrinsic qualities of the other’s art process, which lies within the artwork.

4.13 A multimodal/intermodal approach as a method to access and interpret the live art scapegoat transference held in artwork

My intrinsic intuition understood that a similar ‘scapegoat transferent’ essence of self was held in the masks made by my participants with ASC. I felt that their artwork (as did Van Gogh’s) tapped into a direct experiential projection of themselves into their painting of the mask. This direct expression bypassed executive functional filtering into symbolic metaphor, as an illustration of a fictional character would. These were records in paint of direct experience in the same way that Pollock’s action paintings are.



Fig. 52 Royal Academy promotional image of Pollock’s ‘Blue Poles’

As a here and now footnote to this experience, I recently (December 2016) visited Pollock’s ‘Blue Poles’ (Fig. 52) painting at the Royal Academy of Arts’ ‘Abstract Expressionism’ show. I was overwhelmingly impelled to embody this painting into dance, a slow dance that appeared as walking to the casual observer. Inside, I was dancing in Pollock’s footsteps, retracing his rhythmic weave, layering paint across the canvas, hammering down the blue poles as an interface on the surface of the picture plane. Creating a transitional liminal space between realities and intention, for a brief moment I heuristically understood Pollock; I was with him, dancing across the canvas in his paint-spattered boots.

CHAPTER FIVE

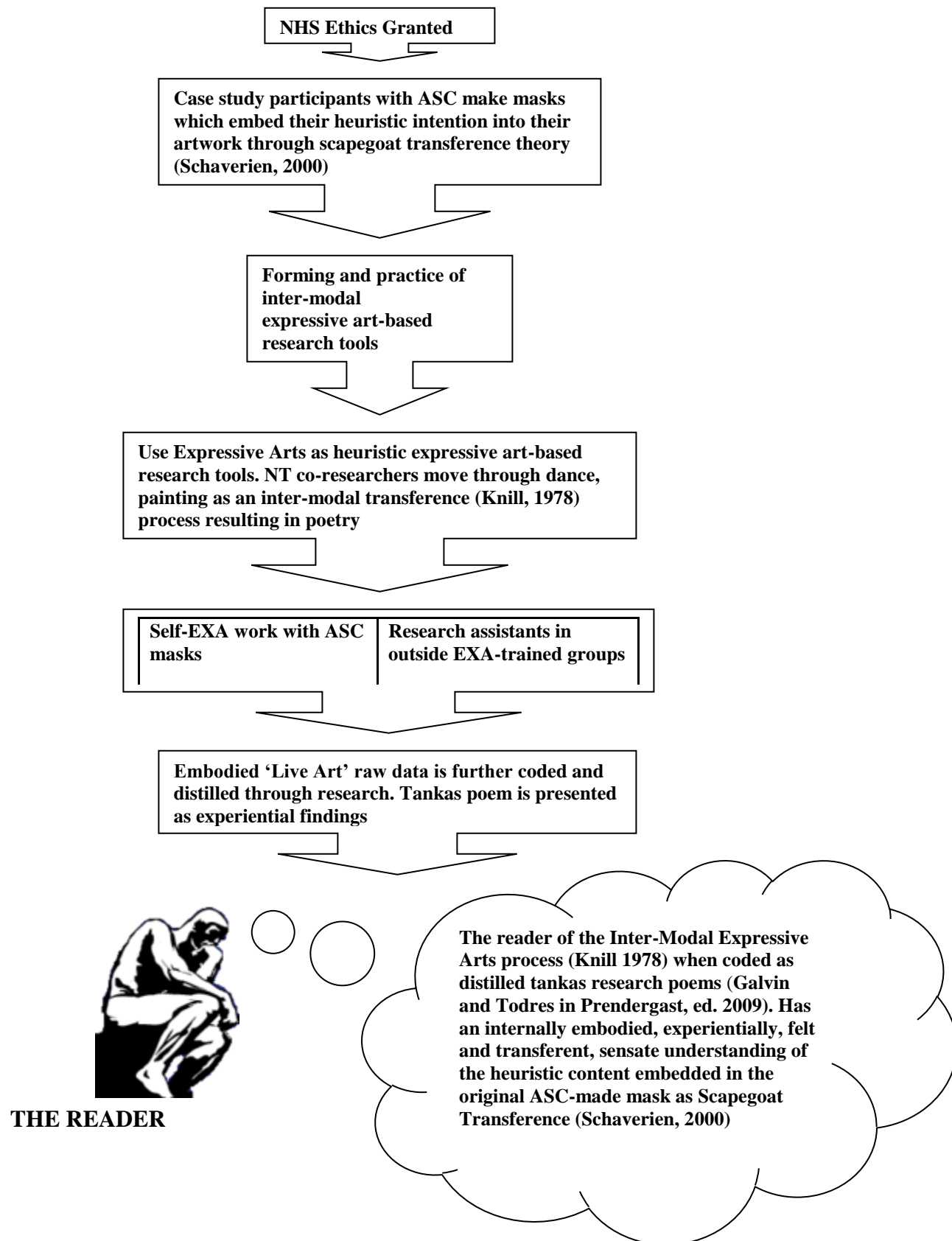
METHODOLOGY TWO: POST-NHS ETHICS APPROVAL PROJECT

5.1 Introduction and Overview

Diagram 5 below follows a linear progression of my methodology from post-NHS ethics approval. This PhD research project has three strands, or parts; the initial strand critically evaluates the impact of what participants with autistic spectrum condition (ASC) created in their post-NHS ethics fieldwork as part of their art, performing arts and media studies education, using art as an ecotherapeutic intervention. The ASC participant students made masks in the natural environment using natural materials. Schaverien's (2000) concept of 'scapegoat transference' posits that an essence of the ASC participants' sensate embodied experience is held in their artwork, the mask. The second part is an 'intermodal' 'aesthetic analysis' (Knill, 2005) of the embodied experience 'scapegoat transference' held in the artwork/masks that the participants with ASC-made in their post-NHS ethics fieldwork. To do this, the ASC artwork/masks were moved through the intermodal process: co-researchers sequentially danced, painted and, finally, made poems by attuning to the ASC participants' artwork/masks.

The third and final 'part three' looks to interpreting findings held in the co-researchers' final intermodal expressive art stage of poetry. This poetry is an intermodal live art process experientially processed from the initial artwork made by ASC students and is coded through (Galvin and Todres in Prendergast, ed. 2009) 'embodied interpretation' and 'tanka research' methods. To distil and further code the co-researchers' resultant intermodal poetry accessed from the ASC-made masks, I and my clinical expressive arts supervisor, Ellen Levine, used the concept of Japanese tanka poetry and how the cross distillation of poems between poets can enrich the live essence of the original poem into a five-line tanka poem. This form of coding presents a heuristic ASC essence as a live art experience for the reader of the tanka research poems.

Diagram 5 Methodology timeline and sequential framework



5.2: Post-NHS approved case studies

Case studies, as outlined in my findings in Chapter Seven (pp.208-233) were conducted with participants with ASC making art in natural woodland. As the research participants were within the moderate learning difficulty category, they were MCA tested with assistance from the FE college counsellor who, like myself, is MCA trained. All four participants were deemed able to consent for themselves for this research activity. The MCA test asked questions in a variety of ways, to which participants' answers established their coherence and understanding. Anonymous copies of participant consent can be seen in Appendix 5 and, in accordance with IRAS, REC, and the Information Commissioner's Office conditions of information rights in the public interest, the signed originals are kept in a locked filing cabinet at my counselling practice.

My attunement with and subsequent drawing of Van Gogh's paintings had given me an experiential understanding and a way of unlocking the 'scapegoat transference' held in his paintings, and my personal experiential journey outlined this as a potential held within the masks of my students with ASC. Seeking to understand more about non-verbal, multimodal and attunement approaches in pre-verbal intersubjectivity, I started formal training in a Music Therapy foundation degree from November 2014 to May 2015 at the University of Roehampton. I learnt a lot about non-verbal attunement and 'motherese' – the rhythmic and musical 'baby talk'. Travarthen and Malloch (2009, p.188) suggest that motherese is a way of the infant 'attempting to synchronise his or her expressions with those of the mother'. Cassell et al.'s (2014, p.490) study of motherese and babies with ASC suggest that their participant 'boy with ASC prefers motherese speech as compared to other speech'. I pondered whether the expressive arts held primary elements of communicative dialogue held in visual, aural and kinaesthetic forms of art making, and whether perception could be attuned by using motherese techniques in multi-sensate forms of creativity by both ASC and NT participants. This nurturing element held in motherese and attunement is present in remedial forms of ASC intervention such as Son-Rise, where the facilitator attunes to the ASC participant's state of being, stepping into their world. However, an increasingly positivistic approach to education and compensatory interventions to ASC, such as ABA), imposes impacting pedagogy and prevents an attuned perception of ASC ways of being.

I had previously attended EXA conferences, symposiums and workshops since 2006 and had learnt the fundamental architecture of the expressive arts therapy session with many of the world's EXA pioneers. In June and July 2015, I attended and practised the Certificate of Advanced Studies in Expressive Arts Practice at the EGS Saas Fee, Switzerland, endorsed by the University of Malta. This gave me fluency with EXA stages of practice, which start with the alternative world experience of the 'Decentering' process – the psychological shift that occurs when both artist and witness are attuned to the creative art process. The resultant artwork becomes a vessel for unconscious projection made during this decentring process.

Knill et al.'s (2005) Expressive Arts intermodal process is explained in my literature review in Chapter Two (Table 1, p.85). This parallels with what is held in the masks made by my students with ASC. Subsequent stages of EXA intermodal architecture are the 'Aesthetic Analysis', where the aesthetic experience is considered through a phenomenological or 'Decentred' state rather than an objective form of analysis. The final stage of EXA intermodal architecture is termed the 'Harvesting', which is the reframing of the essence of what has been perceived into the everyday here and now. Knill et al. (2005, p.81) call this 'bridging the two experiences in order to find inroads to change'. In terms of the masks made by my participants with ASC, this would be the interpretation of what was held in the mask as 'scapegoat transference'.

In phase one of this research project, the mask-making of the participants with ASC and the whole art-making process used the 'Decentering' process held in the mask as 'scapegoat transference'. To gain an understanding of what was held in the mask, I had to work with the second and third EXA stages of 'Decentred Aesthetic Analysis' and 'Harvesting'. My EGS, EXA training and my work with Halprin's (2005) 'life art process' of intermodal transfer, where dance precedes drawing and painting to become finalised in poetry, enabled me to work with and train NT research assistants at 'Westcliff', 'Oxford' and 'Kilkenny' to use 'intermodal transfer', 'Decentred Aesthetic Analysis' and 'Harvesting' as research tools to access the 'scapegoat transference' held in the masks of the participants with ASC. Knill (2005, p.125) calls 'intermodal transfer' 'the shifting from one art form to another'. This process enabled intermodal processing of the decentred essence of the 'scapegoat transference' of the participants with ASC held in

the mask, as the object of their art as mask. Knill et al. (2005, p.157) state ‘that in an effective alternative world experience the change agent, (facilitator), holding the aesthetic responsibility, is also decentred’.

As researcher, I am the consistent element within the process. I was attuned, decentred and present as witness of the decentred art-making process of the students with ASC. I was also a ‘decentred’ witness, facilitator or change agent in the ‘Aesthetic Analysis’ and ‘Harvesting’ process of the Westcliff, Oxford and Kilkenny focus groups of voluntary EXA professional delegates invited to take part in the phase two sessions. The EXA intermodal transfer entails moving from one art form to another. McNiff (2009, p.154) states that, ‘The witness is needed to establish the exchange of creative energy and expression.’ My presence as witness and facilitator across all phase one, two and three components of the EXA intermodal architecture, with participants with ASC, and the aesthetic analysis and harvesting of their work with NT co-researchers, opens many insights and questions about forming appropriate education pedagogy for people who have ASC. These are further discussed in my Findings Reflection and Analysis of Findings and Reflection in Chapters Seven and Eight.

What emerges from this project is a re-formulation of a way of meaningful social interaction through creativity. Robinson (TED talk, 2006) suggests that creativity comprises ‘original ideas that have value’ and that industrial and academic growth in mechanistic thinking have ‘educated children out of their creative capacity’. According to Robinson (2006), this has formed an exclusive educational hierarchy where mathematics and sciences dominate the humanities which, in turn, dominate the arts. The important essential element of Robinson (TED talk, 2006) is that this filtering of creative, sensate and embodied knowing has formed a narrowly biased academic power dynamic founded upon the left brain as a deconstructive analytical thinking. Previously outlined in my literature review in Chapter Two, p.67, neuroscientist Cozolino (2006, p.25-26) verified this left-right brain division as a concept, stating that the ‘linguistic self, that is biased towards the left, and a physical emotional self, biased toward the right’ p.25-26). Robinson (TED talk, 2006) states that, ‘Original ideas that have value, often come about by the interaction of different ways of seeing things.’ This research project similarly opens

up perceptive channels that are outside of the constraints of a pedagogy of left-brain deconstructive analytical thinking.

Arguably, many forms of ASC diagnosis, interaction, education and therapy were derived from and remained in left-brain deconstructive analytical thinking that appeal to the NT cognitive strengths and alienate the potential for right-brain ‘physical emotional self’ (Cozilino, 2006) social interaction between NT and ASC perception. What is essential in this research project is the reciprocal, relational perceptive shift for the NT facilitator to access an aesthetic analysis that promotes different ways of seeing autistic perception that can create a format for an accessible pedagogy and assessment.

5.3: Methodological Strategies

FINALISING A METHODOLOGY

In this project, the perceptive diversity between myself as a neural typical (NT) artist/educator/therapist/researcher and my autistic spectrum condition (ASC) research participants required a specifically tailored approach to methodology choice. Creswell (2009, p.13) states that case study is ‘a strategy of enquiry in which the researcher explores in depth a program, event, activity, process, or one or more individuals’. He further explains that, in phenomenological research, the researcher ‘identifies the essence of human experiences of phenomenon as described by participants’. Creswell (2009, p.13) also states that ethnography is the study of ‘an intact cultural group in a natural setting over a prolonged period of time by collecting primarily, observation and interview data’. He further posits that a general abstract theory of process, action and interaction is grounded in participant views as grounded theory derived from ‘constant comparison of data with emerging categories and theoretical sampling of different groups to maximise similarities and the differences of information’ (Creswell, 2009, p.13).

My own research with people who have autism attempted to look from a heuristic and phenomenological position. However, the difference in my understanding of my own NT process and behaviour and the perception of my participant students with ASC was vast. The resultant findings of these case studies really narrowed down our commonality to the

sensate experiences we shared in creativity and play. These emergent findings did maximise our similarities and differences.

To form an understanding of my ASC research participants' autistic perception, without filtering a classification through my own NT lens, I had to weave a path through each of these case study and methodological approaches. This necessitated unpicking the methodology of pathological assumptions that my NT thinking, feeling, or behaviour is a valid and accurate assessment of what is going on for my ASC research participants in how they think, feel, and behave. My ASC participants' visual, embodied, and reflective expressive arts responses in a woodland environment concern research methodologies that span Creswell's (2009) definition of case study, phenomenological research, ethnography and grounded theory. I suggest that a heuristic understanding of my participants with ASC can be realised through the 'essence of human experiences' as case study exploration of 'phenomenon in-depth activity and process' alongside an ethnographic study of their 'intact cultural group in a natural setting over a prolonged period of time' (Creswell, 2009, p.13).

SECOND PHASE: FORMING A METHODOLOGY FOR ANALYSIS

Data analysis procedure: Art-based research and art-based educational research

5.4: The range of potential methodologies

According to the view of Biggs and Karlson (2011) that 'imagination' is part of the Jungian concept of 'active imagination', and that 'knowledge' is the reflection of the 'active imagination' experience as a two-line analysis, a phenomenological mindful inquiry would seem to form the basis of a qualitative research methodology that can span both 'imagination and knowledge'. Bentz & Shapiro (1998, p.6) state that their own model of 'Mindful Enquiry' '...is a synthesis of four intellectual traditions:

Phenomenology, Hermeneutics, Critical Social Science and Buddhism'. Biggs and Karlson (2011, p.335) describe artistic research such as Art Based Research (ABR) and Art Based Education Research (ABER) as 'experience-based knowledge'. They present two questions for the researcher: 'How could the chosen methodology be described?' and,

secondly, ‘How does the domain of visual – or any other form of – art necessitate the specific autonomous research?’ Biggs and Karlson (2011, p.337) state that: ‘Artistic researchers seem to deploy such methodology of a streaming two-line mode of analysis dealing with the two interacting lines or domains of activation of imagination and knowledge production.’ (Eisner, 2011 in Biggs and Karlson, 2011) indicates that both ABER and ABR experiences might be perceived through what is sensed by phenomenological and mindful research methods that attune to primary cortex sensate experience through expressive creative processes of ABR. When Arts Based Research is applied to educational research, it becomes Arts Based Educational Research. This ABER enquiry into the role of art in educational practice and human development tells us that research is conducted in and through the making of art, and brings experiential knowing into the research process. Likewise, Cahnmann-Taylor and Siegesmund (2008, p10) describe ABER as ‘Using experiences during education fieldwork to create pieces of art that capture the essence of their findings in emotionally penetrating ways.’ In ABER, therefore, experiential content is grounded in, and part of, the data collection and analysis process.

On 21 July 2013, I attended an art-based research (ABR) conference at the University of Bradford and discussed with Carla Rice and Eliza Chandler about their use of art-based research in Canada. Their research sought to re-vision what disability is, and they discussed in their research statements about personal disability and how: ‘stories encourage reflection on how failure to fit with ablest standards of normal might open up other possibilities’ (pers. comm). I reflected on this exclusive/inclusive ‘failure to fit’ as a two-way process in the context of ASC and NT perception and the ‘fitting in’ to each other’s worlds of communication and understanding in my own research, and I wondered what ‘other possibilities’ might be opened. This conference also gave me insights into how art making was to become a research tool for my project; it helped me to understand the art-making process itself, rather than simply assessing the final product in my capacity as an art teacher as a piece of course work for its use of the art elements (pattern, texture, colour, line, tone, shape, form and use of space).

My research, like Rice and Chandler et al.'s (21 July 2013) and LaMarre and Rice's (2016, p.1) 'Digital Story Telling', sought an ABR method 'that offers researchers an opportunity to engage deeply with participants, speak back to dominant discourses, and re-imagine bodily (and perceptual) possibilities'. Unlike Rice and Chandler et al.'s (21 July 2013) and LaMarre and Rice's (2016) 'Digital Story Telling', my research dialogue through art was not illustrative, symbolic or pictorial storytelling, but focused on what was held in the art-making process as a live art, an expressive aesthetic held in Schaverien's (2000) 'scapegoat transference'.

The sensed and felt outcomes from ABER and ABR form knowledge as an experiential heuristic understanding research approach, such as the exploration of NT to ASC perception of experience, as is seen through the aforementioned lens of Minshew et al.'s (1997) and Cozolino's (2006) neurological findings. They contend that much ASC perception is through the visual and other primary cortex functions and that these creative art experiences are common in both NT and ASC perception. This experiential way of knowing is expanded upon by Noe (2000), who focuses on perceptual consciousness as a reflective art experience and art as a tool for phenomenological investigation.

A phenomenological approach places experience at the centre of knowledge building. Arguably, then, this can form a research approach that accesses ASC experience in an NT mindset embedded in phenomenological experience involving visual and other expressive arts and, as such, is heuristic. Noe (2000, p.123) suggests that art can be a visual phenomenology and an effective tool for research: 'art can make a needed contribution to the study of perceptual consciousness'. Noe (2000, p.123) writes, 'to describe experience is to describe the experienced world', going on to suggest that experience is embedded within its creative and expressive context. He considers 'conception of experience as a mode of interactive engagement with the environment' (Noe 2000, p.125). I suggest that a visual/creative/expressive phenomenology can be a method of investigating visual/creative/expressive experience in both ASC and NT experience.

Fowler (2006, p.175) also speaks about mindfulness in her narrative research in education as, 'fostering the ability to be present, without judgement, in attentiveness'. She goes on to

speak about this experience as ‘the phenomenology of being’ and the ‘poetics of teaching’ (Fowler, 2006, p.175). Fowler (2006) draws on Dewey’s (1980) notion that the expressiveness of experienced things is uncovered through art, in which objects are ordered in a new experience of life. I suggest that Fowler’s (2006, p.175) ‘phenomenology of being’ or ‘mindfulness’ would seem to place the researcher in the same receptive state as: the expressive arts therapy model (Knill et al., 2005), Jung’s (2000, p.185) ‘active imagination’, Hillman’s (1972) Imaginal Ego, and Heidegger’s (in Mulhall, 1996) ontological question of the nature of reality as that of ‘Being’ in the world without any distinction between the individual and experience. As a result, I am finding that, to experience my need to be a heuristic researcher of ASC perception, an ontological phenomenology of being as a mindful researcher is the appropriate research position.

Nagata’s (2003) mindful inquiry methodology suggests a state of mindful phenomenology concerned with perception and the noticing and harnessing of intuitive association and projection of memories. To be in a place where the researcher is free of their own internal history of memory is difficult, if not impossible. Merleau-Ponty (2002) discusses his encounter of a ship that has run aground and is half submerged in the sand and the surrounding forest. It is all too easy for the observer/researcher to construct or perceive what is not seen by the clues that are visible. Merleau-Ponty (2002, p. 20) states that, ‘I merely felt that the look of the object was on the point of altering.’ We can assume that Merleau-Ponty’s (2002, p.20) ‘felt’ or noticing, rather than projection of assumptions from internal memories, forms part of his phenomenology of perception. This has bearing on what Grandin (2010) cites as ‘inattentional blindness’ in NT thinking, in that NT perception is processed through a bank of EF processing of internal memory archetypes or schemas in the associate cortex that filter and process raw experience. Interior symbols of metaphors are projected on to the exterior subjective world and perceived through this Cartesian split and separating of the individual from experience.

I propose that, for the researcher who seeks a heuristic approach to ASC perception, to ‘notice’ and to be aware of what Fowler (2006, p.175) refers to as the ‘mindfulness’ of being present, without judgement and in attentiveness to what is called for, is enough to make visible what is lost in Grandin’s (2010) concept of NT ‘inattentional blindness’. Denzin and Lincoln (1996, p.1007) cite Abram’s (2009) adaptation of Merleau-Ponty’s

(2002) work, 'that, humans enter into a participatory relationship with other phenomena through multisensory perception of direct experience'. Grof (2006) suggests that, unlike the Newtonian hierarchical concept of the universe as elementary particles and objects forming value through mechanistic order, it is an organic whole in which everything is meaningfully interconnected. As Merleau-Ponty (2002, p.50) states, separating our originating knowledge through Cartesian and Kantian judgement causes problems in perception: 'There is an empirical or second-order perception, the one which we exercise at every moment, and which conceals from us the former basic phenomenon, because it is loaded with earlier acquisitions and plays, so to speak, on the surface of being.'

Had Merleau-Ponty (2002) predicted the findings of contemporary neurologists such as Damasio (1994), Fuster (2003), Cozolino (2006), and Ramachandran and Oberman (2007) in the distinction between EF and CC filtering from 'primary cortex' and 'associate cortex' brain functions? Grandin's (2010) term 'abstractifying' becomes Merleau-Ponty's (2002, p.50) 'second order perception', which in turn becomes NT processing of a 'primary cortex' phenomenological experience through the 'associate cortex'. So, does phenomenology lie within the raw 'primary cortex' experience? And does this raw phenomenological experience lie in the body mind? Abram (2009, p.3) cites Merleau-Ponty as 'the first phenomenologist to identify the body itself as the conscious subject of experience'. Abram (2009) goes on to say that Merleau-Ponty sensed that there was a unity to the visible-invisible world that had not yet been described in philosophy, that there was a unique ontological structure, a topology of 'Being' that was waiting to be realised. I propose that this topology of 'Being' is recognised in expressive arts therapy and Jungian 'active imagination' and is present within those who dwell in the primary cortex. My research methodology seeks to access these areas of both ASC and NT perception.

5.5: Forming Methodology

The concept of the 'Body Mind' has been developed through Dance Movement Therapy (DMT).

Dance Movement Psychotherapy is the psychotherapeutic use of movement and dance through which a person can engage creatively in a process to further their emotional,

cognitive, physical and social integration. (The Association for Dance Movement Psychotherapy (ADMP) UK) <http://www.admt.org.uk/> [accessed 21 September 2013]

An offshoot of DMT and Drama Therapy is Authentic Movement, which looks towards Merleau-Ponty's (2002, p.162) view that 'My body has its world, or understands its world, without having to make use of my symbolic or objectifying function.' I endeavoured to understand my own body's experiential learning through experience of the 'Body Mind' over a three-day course of 'Authentic Movement' (AM) led by Professor Helen Payne, a four-day workshop with Expressive Arts Therapist Natalie Rogers, a five-day workshop with Tamalpa UK, who work with the multimodal principles of Anna and Daria Halprin, and a six-day workshop with Daria Halprin hosted in Paris by Tamalpa France. In all of this, experiential learning seemed to involve the concept of honing perception and awareness of our own bodies and witnessing others' body movements in a non-judgemental way. My own experience is that, by engaging in this movement as self, one experiences an unconscious authenticity and congruency of self. When witnessing and dancing for another, one leaves the conscious self behind and channels the experience of the other through dance. There is a common thread of non-judgemental awareness running through AM body mind, as Payne (2006, p.175) states:

AM is a completely self-directed approach in which participants may discover a movement pathway that offers a bridge between the conscious and the unconscious and between the group, the individual and the universal. It can be called the movement form of active imagination.

Similar to what Payne suggests is a movement form of Jung's (2000) 'active imagination'. Rogers (2000, p.44) calls the 'creative connection' that 'opens us to the universal energy source, bringing us vitality and a sense of oneness' in an intermodal 'moving from art form to art form' way. Halprin (2003, p.87) describes how the unconscious and the imagination form a creative 'Art life' experience:

Together the unconscious and imagination form a bridge between our inner life and vision and our outer expression in the world. If the unconscious is the holder of past impressions then it needs imagination to enter the exterior world. Through the

imagination, we penetrate the interior world and shape its contents into meaningful and visible forms. Indeed it is imagination that allows us to live as creative beings in the world. (Halprin, 2003, p.87)

So, for all three of these authors there is a form of active imagination in body movement. As Abram (2009, p.3-22) states, body mindfulness holds as a key aspect in Merleau-Ponty's phenomenology of perception: 'By thus shifting the prime focus of subjectivity from the human intellect to what he called the "body-subject" or the "lived body," Merleau-Ponty uncovered the radical extent to which all subjectivity, or awareness, presupposes our inherence in a sensuous, corporeal world.'

Pondering on Merleau-Ponty's 'lived body' statement, Leavy (2009, p.183) suggests and describes the body as a phenomenon that 'refers to people's experiential knowledge', moving on to suggest that 'the body is a tool through which meaning is created'. Leavy's (2009) view provokes and holds the thought that a multimodal approach of creative experience and expressive synthesis through the 'bodymind' can form research tools that access experiential meaning and heuristic data, about another being. In so doing, this will limit the NT researcher's ability to project inner assumptions by not filtering data through their associate cortex and allowing an embodied, primary cortex, sensate, phenomenological experience to flourish.

Siegal (2010, p.46) talks about how mindful 'interoceptions' through mindful awareness and engagement with our body as mindfulness meditation, affects neural changes in the right anterior insula of the prefrontal lobes that, in turn, affect perception:

The more we focus our attention towards bodily sensations within our subjective experience in awareness, the more we activate the physical correlate of insula activation and subsequent growth. As we'll see, the more 'interoception' and insula activation, (*interoception - the way we have a perception of the interior.*) the more capacity we'll have for attuning to others and being empathetic toward their experience. (Siegal, 2010, p.46).

According to Seigel (2010), the ‘Body Mind’ is an experiential and perceiving neural network. Both Abram (1996, 2010) and Totton (2011) extend the notion of the ‘Body Mind’ to include human relational wildness with all aspects of the Earth and its beings, and that through our civilisation we have lost our connection or ‘animal thinking’ with these ‘other than’ human beings.

A shift in perception is needed through mindfulness or phenomenology of perception so that we are not filtering; rather, the NT researcher studying people with autism needs to be mindfully aware of what Grandin (2010) calls NT ‘inattentional blindness’ – NT additive filtering through ‘associate cortex’ CC and EF processing. ABR tools that employ the multimodal approaches from Expressive Art Therapies can equip the NT researcher with a non-additive filtered perception, similar to Merleau-Ponty’s (2002, p.20) ‘ship aground’ scenario. This could enable the NT researcher to engage with what is actually there, rather than projecting onto the fragments. That is to say, that NT filtering of sensate experiences projects pre-owned or pre-experienced truths onto raw sensation. A phenomenological state in the NT researcher can be seen to bypass this NT filtering.

5.6: Aesthetics and how they relate to AS perception

To be clear about the purpose of the art object and art experience in relation to Arts Based Research as a research tool, the term aesthetic needs to be contextualised alongside narrative inquiry (Denzin and Lincoln, 2005), narrative forming and autistic perception. Art is a relational process that is not removed from its initial function as expression of experience. An expressive arts ABR process inquires and forms through a phenomenological, relational dialogue between creator and viewer. The actual art object is a by-product of this experiential process, in the same way that sound is a residual, yet influential, part of speech as language.

Crowther (2012, p.2) describes this as ‘aesthetic disclosure rather than discursive exposition’, e.g. interpreted through the senses as opposed to through text, the spoken word, or the objectification of experience through language. Crowther (2012) mentions the moment of crystallisation, birth or transformation held in abstract art, which suggests that phenomenology can form a different perception of aesthetics, based on the experiential rather than objectification through symbol, metaphor or sociocultural

discourse. Crowther (2012, p.247) tells us: ‘All pictorial art allows the artist to create and transform visual reality, but abstraction allows the transformatory power to be expressed in more explicit terms’. Moustakas (1994, p.51) likewise affirms what Husserl (1970, p.56) refers to in the word act rather than presentation: ‘Emphasising that the meaning of a phenomenon is in the act experience and not the object. Objects are perceived but not experienced while sensations are experienced but not perceived.’

Dewey (1980) applauds the relational benefit in an aesthetic that focuses on phenomena of experience and not the isolated art object. He notes that the separation of artistic objects from origin and operation in experience builds an ‘opaque wall’ around the experience of human effort and association with materials, forming an aesthetic outside of the art-making experience. He goes on to suggest that: ‘Even a crude experience, if authentically an experience, is more fit to give a clue to the intrinsic nature of aesthetic experience than is an object already set apart from any other mode of experience’ (Dewey, 1980, p.11).

Dewey’s (1980) comments highlight the loss of the whole art experience when an objective reductionist approach is applied to aesthetics. Where aesthetics are in the form of art as object, i.e. by separating the art object as product from the creator’s experience as process, the viewer is to be denied the relational art experience between creator and viewer. In Hans Namuth’s (1951) film of the ‘Action Painter’ Jackson Pollock working on glass, Pollock states, ‘I lost contact with my first painting on glass and I started another one.’ Here, Pollock in Namuth (1951) is affirming his relationship and aesthetic experience in his painting and conception of art as process, as experience. There are similarities concerning Pollock’s (1951) statement and Dewey’s (1980) aesthetic experience in what Bogdashina (2006, p.106) terms ‘Gestalt Perception’ in people with autism: ‘They are often unable to filter irrelevant details and perceive the whole scene as a single entity... Even the slightest changes in their environment or routine may confuse and upset them.’

This reinforces the neurological position of an unfiltered ‘primary cortex’ experience in people with autism. We might reflect Bogdashina’s (2006) statement regarding ‘sensory gating deficit’ with Grandin’s (2010) aforementioned comments contrasting ASC ‘bottom-up’ thinking, which includes the whole picture as opposed to NT, that she calls

‘inattentional blindness’ (the processing of raw experience before it allows something into consciousness). The two statements from Bogdashina (2006) and Grandin (2010) are, in fact, the same observation from different – subtractive and additive – dominant perceptive states. The statements provoke questions about the incompatible nature of primary cortex and associate cortex forms of thinking, consciousness, and the geography of neurology and an aesthetic of experience.

Since the event of CT scans, neuroscience has re-opened the debate over the functions of the two hemispheres of the brain, questioning the popularly held notion of the brain’s location of consciousness that, as previously stated in my literature review in Chapter Two p.67, and Chapter Five Methodology, p.166, Cozolino (2006, p.25-26) describes the left-brain hemisphere as the conscious linguistic self that is biased towards the left, and the physical emotional self, biased toward the right.

This forms the beginning of a hypothesis that, if what is sensed and experienced in an expressive arts experience is further processed through the ‘associate cortex’, it forms abstract linguistic aesthetic notions in the left hemisphere. Bogdashina’s (2010, p.30) ‘sensory gating deficit’, the inability for the person with autism to filter or separate what is sensed and experienced into concepts, ensures that ASC sense aesthetic experience remains in their primary cortex and right-brain hemisphere. Similarly, expressive art processes like Jackson Pollock’s action painting, viewed through the lens of Limb et al.’s (2008) research, show that creative activity dulls NT EF filtering through the prefrontal cortex. This enables NT people to retain what is sensed and experienced as an aesthetics of sense experience in their primary cortex without further forming the sense into concepts. This arguably parallels an ASC Gestalt experience in NTs.

5.7: The Expressive Aesthetic

Bill (2010), from the Bauhaus tradition, discusses function and gestalt as a ‘natural state’ of being in relation to Hegel’s (1975) aesthetic, in which art is regarded as the form of human expression that speaks of the highest interests of the spirit. Bill (2010) considers ‘function’ as the behaviour of one incidence in relation to another, or the relation of one thing to another, the relations of things to each other, with ‘gestalt’ as the sum of all functions in harmonious unity, or the coordination and integration of all functions. An

experiential aesthetic that includes gestalt perception accessible to both ASC and NT participants would have the ability to perceive the whole scene as a single entity, the sum of all functions in harmonious unity (Bill, 2010).

McNiff (1990, p.29) used the term 'Psychoaesthetics', which can be defined as a process of responding psychologically to what is expressed and perceived without reducing the image to something other than itself. This means that a process of responding psychologically to what is expressed and perceived might be explained as unconscious memory of sensed experience that has not gone through conscious language-based processing, as McNiff (2009, p.156) states:

There are limitations to responding to our own artistic expressions and to those of others solely through verbal descriptions and explanations. Descriptive narratives have an important place in Expressive arts therapy, a necessary role, but they access a fraction of our creative and responsive sensibilities.

In the context of Expressive Arts Based Research, aesthetics fall into two general phenomena. Firstly, the phenomenon of experience or 'expressive aesthetic': 'aesthetic expressiveness belongs to the direct sensuous qualities' (Dewey, 1934, p.99), which I interpret as the aesthetics and expression of sensate feeling. Secondly, McNiff (1990, p.29) discusses 'reducing the image to something other than itself', which I shall call the 'objective aesthetic'. It is fundamental that appropriate expressive aesthetic is intrinsic in ABR models that meet the NT heuristic needs of the researcher studying people with autism. There are research models under the banner of ABR that seem to have used art as a starting point for a discussion and moved into further discourse analysis, through language-based thematic analysis, i.e. the experiential and creative process is initially processed through spoken word and the objective aesthetic.

In conclusion, it may be possible to dance a response to an image produced by a person with autism, in the tradition of expressive arts therapy but re-contextualised as an Expressive Arts Based Research tool. In this way, the intermodal/multimodal processing of another's work would counter the objective aesthetic of NT associate cortex processing

and, instead, form interpretation through the expressive aesthetic content (Dewey, 1934) of the experiential unconscious held in the primary cortex.

5:8 Rationale for selection of final approach/reflexivity

Expressive Arts Therapist and Arts Based Researcher Mitchell Kossak (in Burrows, 2013) clarified the significance of intermodal/multimodal approaches in ABR as process, practice and theoretical application in the field. This confirmed to me their suitability for my unique research needs and application as research tools. He shared how his ABR process comprised an intensive ‘jam’ session with fellow jazz musicians who made the music, following which they switched to poetry based upon what was said by the participants: ‘I actually cut up the phrases and pasted them in a poem. I pieced them together and moved them around. I made the multi modal work and gained a deeper insight into what was going on, because I synthesised the process through moving through art processes’ (Burrows, 2013, page 2).

Kossak (in Burrows, 2013) believes that this is more an aesthetic process than a rational or thematic one. I sense that Kossak’s (in Burrows, 2013) aesthetic decisions in this way of working are held within the experiential aesthetic phenomena of experience that Dewey (1934, p.42) speaks of, as ‘the intimate nature of emotion is manifest in the experience’ rather than a traditional discourse analysis, which objectifies experience into themes through cognitive deduction ‘abstractifying’ in ‘associate cortex’ brain function.

Likewise, Expressive Arts Therapist and Arts Based Researcher Lisa Herman (in Burrows, 2013) described how she went to Auschwitz for a ten-day retreat and subsequently placed imagery, objects, writings and other Auschwitz ephemera that she had collected on a blanket in her room and sat with them in a state of ‘being’. To me, this seemed like a deeper process of making a sketch book or perhaps a ‘mood board’ as one would in the visual arts creative process. Then, through a multimodal approach, she moved into movement, visual art, puppetry, poetry and dialogue with the art and object and place, entering into the ‘liminal space’ left behind in time.

This resonated with a heuristic experience that enabled the visual sense of place to emerge in her and through her interaction in the multimodal creative connection, and hence

moved into the written word. This became a reflection of what Herman experienced in her creative synthesis. Herman (in Burrows, 2013) moves through her ‘primary cortex’ experiences of these artefacts, writings and imagery through a synchronous dialogue of multimodal reflections through visual, tactile, movement and auditory raw experiences.

These two examples indicate a potential for forming research analysis tools for NT researchers working within expressive ABR using multimodal analysis of the creative artwork of people with ASC. As Herman (in Burrows, 2013) indicated, the researcher did not have to be present or be witness to the origin of the formation of events. Using multimodal analysis of the creative artwork of people with ASC can process within the *expressive aesthetic* (Dewey, 1934) after the event, and in the absence of the creator of the original artwork as witness.

Carla Rice (2013) presented disability imagery and ABR as a medium to ‘create opportunities for communities marginalised by misconceptions to transform stereotypes, advance social inclusion, and improve health equity’ (ISCHP Conference notes, 2013). The ABR method that they used is called A/r/tography and is drawn from the work of Stephanie Springgay et al. (2008), in this particular context for empowering physical disability. A/r/tography, a combined form of storytelling through text and image, resonated with my own narrative-based research within the narrative storytelling tradition, in a similar way that figurative pictorial Fine Art works do through the conscious juxtaposition of symbol and metaphor of the objective aesthetic.

I ponder that a potential that directly embraces the experiential aesthetic Dewey (1934, p.42) formed as Expressive Arts Based Research, is sourced from a similar place where Abstract Expressionist, non-representational artists such as Pollock or Rothko have sourced their work as an expressive aesthetic. It is documented that Pollock and Rothko were aware of Jungian concepts of the conscious, personal and collective unconscious (Gordon, 1980). As Gordon (1980, p.44) states: ‘It was not Jung after all who invented the mythic image in the first place, it was instead the autonomous unconscious of practising artists.’ What Abstract Expressionist artists like Pollock and Rothko did was to synthesise an experience through art ‘process’ whilst remaining in the state of the Jungian ‘active imagination’ and unconscious psyche: a simultaneous coexistence between the personal

and collective unconscious where there is collective meaning outside of language. As Gordon (1980) states, Pollock attended several psychotherapy sessions with Jungian analyst Dr Henderson. Abstract Expressionist art in its purest sense dwells within the Jungian concepts of the unconscious psyche and active imagination: the moment of creation, the expressive and active art experience of raw ‘primary cortex’ experience of the expressive aesthetic. This has the potential to form an unconscious and emergent narrative story that may be adapted as experiential art-based research A/r/tography.

Parallels can be drawn with Abstract Expressionist art making and Jungian sandplay as a form of collective unconscious narrative, where the process is non-verbal and remains in the personal and collective unconscious realm of the psyche, engaging ‘active imagination’. Jungian sandplay therapist Kalff (1973), in a letter to Weinrib (2004, p.29), calls the physical frame of the sandplay tray ‘the free and protected space’. Ecotherapist Jordan (2015, p.82) considers the notion of the psychotherapeutic frame as ‘a spatial metaphor that the therapy operates through’. This concept may be applied to the painter’s shift from an illusionary, symbolic, pictorial space to the artist’s space as the arena, frame or container for the expressive and experiential process to perform. There may be further associations of this art-making process with Raw or Brut art:

Art brut is a French term that translates as ‘raw art’, invented by the French artist Jean Dubuffet. For Dubuffet, art brut – which included graffiti, and the work of the insane, prisoners, children, and primitive artists – was the raw expression of a vision or emotions, untrammelled by convention. (Tate art term Art Brut, 2017)

Surrealist artists Breton and, later, Ernst influenced Pollock through their use of Freud’s (2004) dreams, automatic writing and automatic drawing. Prinzhorn (2011, p.5-6) termed this the ‘artistry of the mentally ill’, which is contemporarily termed ‘outsider art’ (Rhodes, 2000, p.7), a term more recently deemed as politically incorrect as a term of exclusion. I use the term as one to differentiate the diversity of being. This is in regards to emerging narrative form through expression in the expressive aesthetic, rather than the objective aesthetic of symbolic storytelling here in ‘outsider art’; the former expressive aesthetic is a narrative of the unconscious psyche.

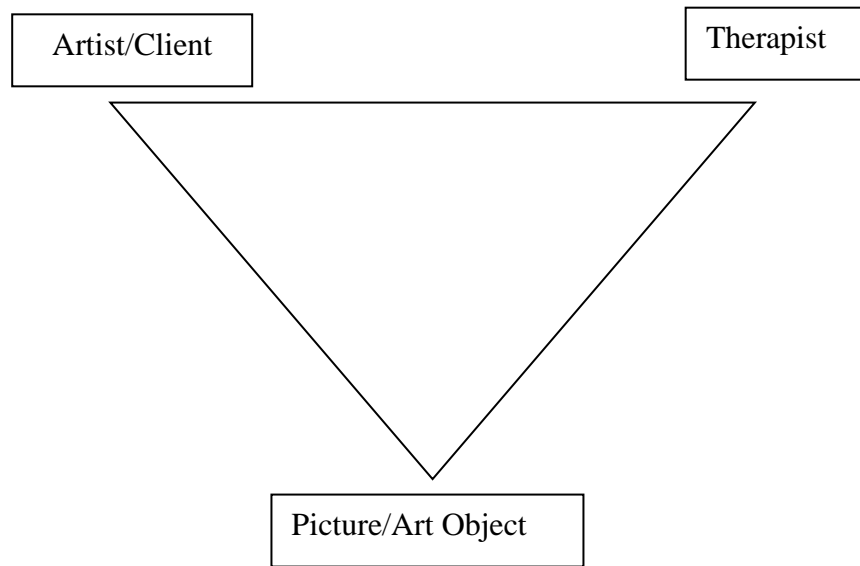
Where figurative or pictorial representation is used in ‘outsider art’, the images hold the psyche and are often raw in their expression, like containers of raw experience. The viewer witnesses and experiences this as the expressive aesthetic in the embodied unconscious and Body-Mind, rather than decoding a symbolic illustrated literal story as an objective aesthetic of conscious thought which dissociates or splits from experiential knowing. There is a potential, therefore, through the study of ‘outsider art’ to form expressive aesthetic narrative research using Springgay et al.’s (2008) A/r/tography research model, where the narrative form is held in an expressive container.

5.9: Fathoming research tools

Artists Van Gogh (1888. Letter 687) and Pollock in ‘Possibilities’ (1947-48, p. 79) independently stated respectively that ‘The painting comes to me as if in a dream’ and ‘When I am in my painting, I’m not aware of what I’m doing.’ This suggests that their ‘sensations are experienced but not perceived’ (Moustakas, 1994, p.19), leaving no residual trace of the experience other than the artwork or art object and that our viewing of the art object draws us towards their creative experience.

Similarly, Jungian analyst/art psychotherapist Schaverien (1999, p.61) describes the potential in artwork to become an object of ‘scapegoat transference’, explaining the psychological splitting off and projection from the client/artist into the artwork: ‘Thus the picture comes to be experienced as holding, in substantial form, attributes which are usually considered to be intangible.’ Her ‘triad concept of art therapy’ model (Fig. 53) shows how the art object can hold the client’s/artist’s projected or split off transference.

Fig. 53 Schaverien's (2000) 'triad concept of art therapy'



Schaverien (in Gilroy and McNeilly, 2000, p.56) states that, in her 'triad concept of art therapy' model (Fig. 53), there are two distinct stages, namely 'the life in the picture' and 'the life of the picture'. She explains:

'The life in the picture' is the life, which fuels the process of making the picture, and 'the life of the picture' is the life of the picture as an object, once it is made. These are respectively the transference embodied in the artwork and the countertransference to the picture as an object. (Schaverien, in Gilroy and McNeilly, 2000, p.56)

I propose that Schaverien's (2000) term '*in the picture*' refers to a form of transference of experience held in the artwork as expression. Similarly, Inskipp and Proctor (1989) have developed the use of countertransference in their model of clinical supervision, which is used in both face-to-face 'aural' supervision and Play Therapy/Sandtray clinical supervision. They use countertransference to 'bring the client into the room', by encouraging the transference (the unconscious transference of another's experience into one's own unconscious) that has already occurred from the client to supervisee, and is held in the unconscious of the supervisee, to become present in the conscious supervision

therapy. In other words, this is akin to the unconscious ‘active imagination’ dialogue, and transference from art creator to artwork and from artwork to art observer.

I can see parallels in the countertransference of experience in what McNiff (1990) and other Expressive Arts Therapists (Rogers, 2000; Halprin, 2003; Knill et al., 2005) and Knill’s (1978) concept of intermodal transference do as part of the inter/multimodal process. This process may traverse through many art forms, as Herman (in Burrows, 2013) illustrated in her Auschwitz project. Herman (in Burrows, 2013) also demonstrates that the multimodal process can transfer across time and that the NT ‘witness’/performer need not be present at the creator’s original artwork. Herman (in Burrows, 2013) demonstrates that unconscious experience usually held in the ‘primary cortex’ can be held in the creative or destructive ‘liminal space’ left behind in time, and be rekindled or attuned to as a non-objective ‘aesthetic experience’ in the ‘primary cortex’ of the ‘witness’/performer through the art object as landscape. There are parallels here in Schaverien’s (2000) notion that transference of experience is held as ‘the life in the picture’ in the artwork as ‘scapegoat transference’, and that it may be rekindled in the art observer as ‘the life of the picture’ as Knill’s (1978) intermodal transfer.

What is key here is that the sensate motor, touch, auditory and visual stimuli, which Grandin (2010) cites as the four types of ASC thinking of people with autism, may be accessed through the inter/multimodal and multi-disciplinary content of the Expressive Arts as direct primary cortex experience. Therefore, it may be possible for the NT, in an attuned altered reality of intermodal transferent decentred state, to interpret unconscious non-verbal primary cortex aesthetic experience held in the art object. This would afford a sense of liminal space and landscape, as a countertransference process that evokes a heuristic knowing into the unconscious of the witness/performer – and, as such, enable access to ASC ‘feral’ or ‘animal’ thinking in the experience of the NT researcher.

Art therapists Bragge and Fenner (2009, p.17-19) suggest an intersubjective, phenomenological approach to art therapy with children who have autism: ‘to make the art process more visible and shift the profession from the clutch of psychoanalytic traditions embedded in verbal language and split notions of subject and object’.

Bragge and Fenner (2009) argue that, for those within the autistic spectrum, an intersubjective visual approach enhances subjective experience. The visual art-making process promotes subjective relational experience between the creator and the experience of the viewer through art making and is not formed through analytical objective analysis. They validate this through referencing to Merleau-Ponty: 'Merleau-Ponty (1908 1961) [who] recognised the inseparability of mind/body and the way in which both the external reality of objects and engagement with others is subjectively experienced' (Bragge and Fenner, 2009, p.17).

Betensky (1995, p.14) offers a structure for a phenomenological approach to art therapy. She describes how a phenomenological method of art therapy is divided into four sequences:

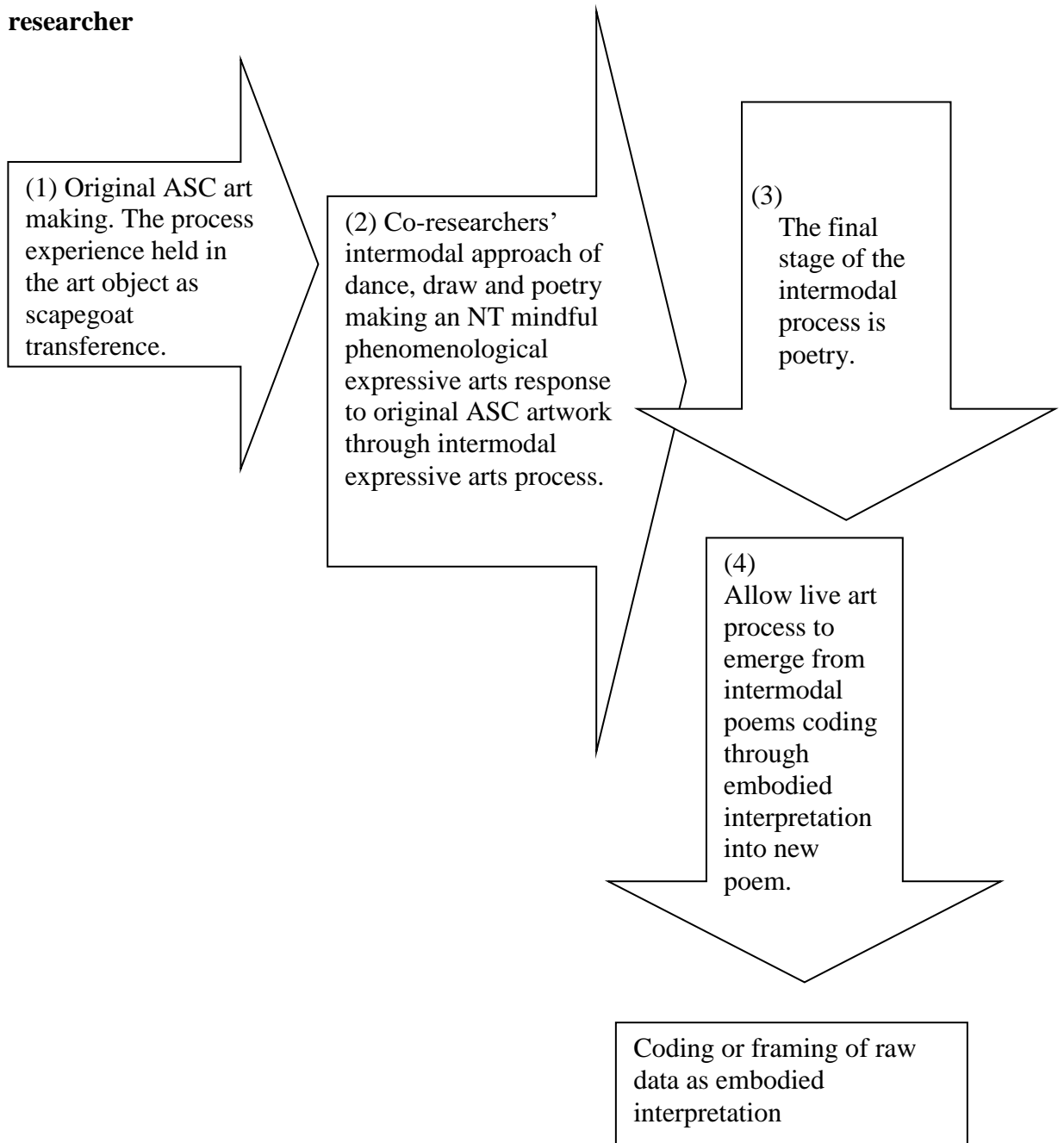
- (i) Direct experience – Pre-art play with materials
 - (ii) Creating a phenomenon – The process of art work
 - (iii) Phenomenological intuiting – 1) visual display; 2) distancing; 3) intentional looking to see
 - (iv) Phenomenological description – What do you see procedure.
- Betensky (1995, p.14)

I suggest that point (i) implies the moving into active imagination, point (ii) indicates the emergent nature of phenomenon through art process, and point (iii) as aesthetic experience. This parallels with aspects of moving into mindfulness: point (iv) is about noticing without filtering through the associate cortex, as is the predominant perceptive primary cortex state of those with ASC and can be seen as an appropriate proposed approach as intervention for my students with ASC.

By introducing an intermodal phenomenological perception to my research approach, I have noticed that, in my fieldwork with ASC participants, my phenomenological state cannot be projected from, or judged within, an NT-perceived worldview of biased associate cortex filtering of sensate experience, catalogued against defined experiences as

positivistic truths held in an NT world view. That classifies and excludes access to a heuristically perceived ASC sensate experience.

Diagram 6: The model shows a structure that accesses ASC perception for the NT researcher



PHASE THREE, INTERPRETING AND PRESENTING

5.10: Arts Based Research tools as Empirical Research Findings

Phase two of my methodology used expressive art-based research (ABR) tools to interpret what was held as Schaverien's (2000) 'scapegoat transference' as 'live art' in the original artwork/masks made by my participant students with ASC. This intermodal transference (Knill, 1978) transferred the embodied, felt and sensate 'live art' through the intermodal process. This is the intermodal art made by co-researchers from three expressive ABR groups in Westcliff, Oxford, Kilkenny and my own intermodal work with the ASC artwork as masks. The ASC-made masks were intermodally danced, drawn and, finally, a poetic response completed the intermodal process. Throughout the entire process, the sensate 'live art' was intact from the original ASC artwork to the final poetic response from the co-researcher's intermodal process. Even if the artists changed in the process, each creative response kept the felt, sensate embodied interpretation as a 'live art' process.

Moustakas (1994, p.85) states that phenomenological research doubts 'the scientific facts, the knowing of things in advance, from an external base rather than from an internal reflection and meaning'. I use his comment to introduce a third and final phase of internal and emergent embodied interpretation as the form of the research findings. This shifts the scientific dominant paradigm's positivistic stance and tradition of presenting findings from emergent coding into an embodied interpretation that reframes the research findings within the experiential and felt sensate. In this third phase, the embodied interpretation takes the aliveness and presence of the intermodal poems and concentrates them by showing and 'providing enough evocative texture so that another reader may have some access to the aliveness and palpable presence of the shown phenomenon' (Galvin and Todres, in Prendergast, 2009, p.313).

Simply put, the resultant intermodal poems are distilled through an embodied interpretation into a five-line poem through a process similar to Japanese Tankas poetry, where the text is rewritten, back and forth, through a form of expressive aesthetic analysis involving more than one poet/researcher. This prevents the findings from being presented as separate, thematically analysed and deductively disassembled facts, but rather as live

pockets of transitional stimulus that instil the found experience into another reader's sensate and experiential understanding. Galvin and Todres (in Prendergast, 2009, p.310), give an outline of the practice of embodied interpretation as: 'To engage or enter others' experiences in a way that we "are touched". To re-emerge into language from the "touched understanding" so that one can share the insights in a way that is alive and has possible resonance and applicability for others.'

In phase three, the data/aliveness is the final poem from the intermodal process, which is a 'live art' process and contains the embodied sensate felt expressive experience held in the original ASC artwork as 'scapegoat transference'. To be present with this alive art/data is to attune to affect attunement (Stern, 1985): the alive art/bonding between the 'inner and outer... the me and the not me... the psyche and the soma' (Winnicott, 1971, p.131). This enables notions of the holding mother or internal caregiver to be in attunement as a raw, feral, psychosomatic embodied interpretation with the aliveness of the poem. This reciprocal and heuristic entwining with the poem, creator, researcher and audience frames findings through attuned engagement with embodied, sensate interpretation, where the researcher's intermodal creative engagement becomes the conduit between the creator and audience/reader.

Burchell (2010, p.341) explores participant experience in practitioner research: she explains that the practitioner researcher has a sense of "undergoing" something, including reconstruction of what was previously known'. In my own PhD research, the practitioner researcher's experience is through Intermodal Expressive Art Based Research and the researcher and co-researcher's experiential expression is held in the artwork of the intermodal process, resulting in poetry. Burchell's (2010, p.341) enquiry into poetic forms of expression distinguishes: 'artistic form as a means of generating and analysing data' and that this artistic form of poetry can be presented as research findings; that is, the five-line tankas poem as a way of representing the outcomes of research.

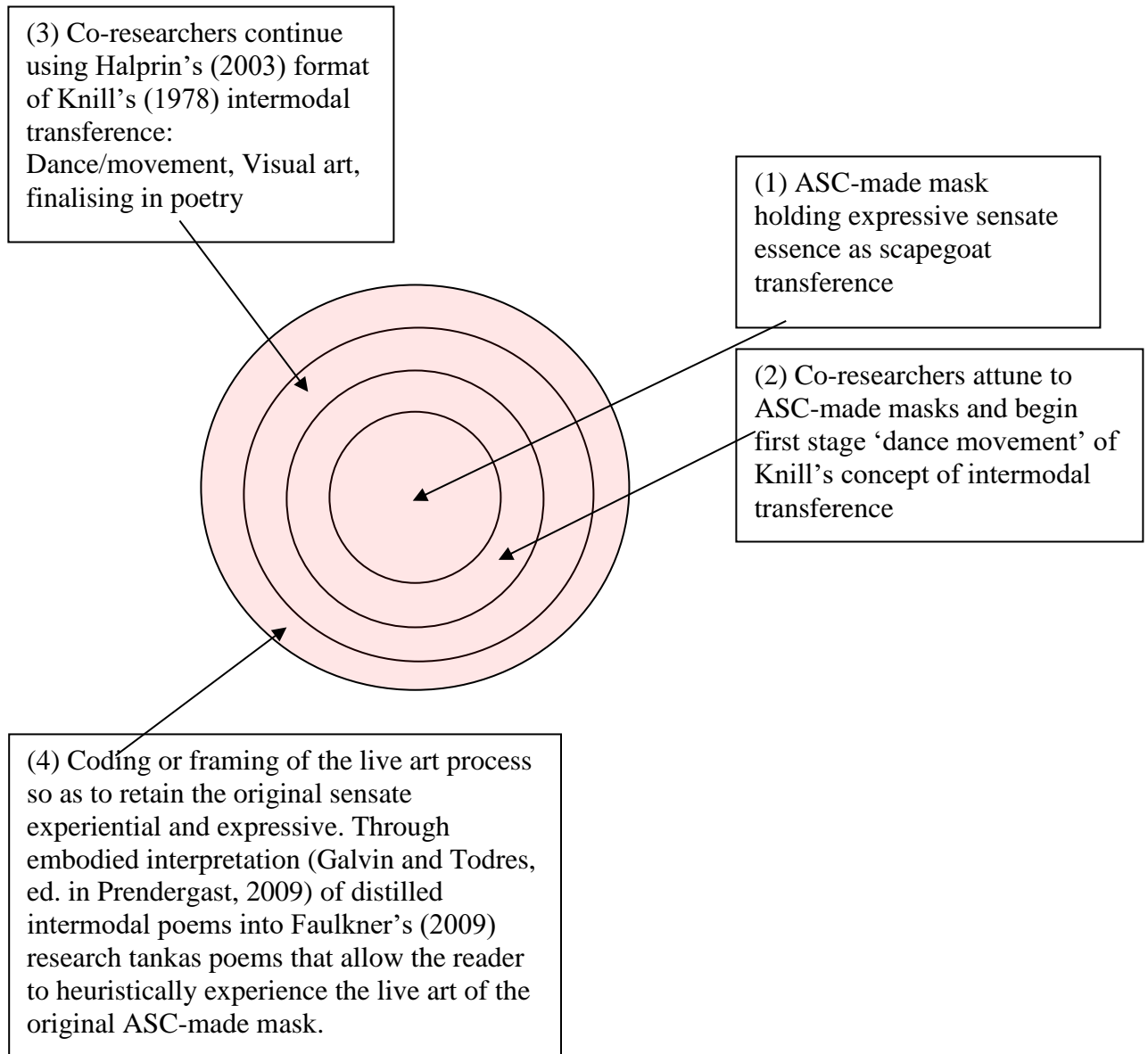
McNiff (2013, p.6) insists that 'everything about these artistic enquiries is empirical'. I see the three phases of this ABR as empirical research that is based on the experience of a journey from the arts conception to its intact live, triangulated, embodied interpretation and redistribution. This methodology is a unique construct, incorporating many models to

fit the research question of gaining a heuristic idea of what was going on for my students with autism. This presents findings as sensate experience and questions and potentially reframes positivistic education paradigms.

CHAPTER SIX

CONCEPTUAL FRAMEWORK

Diagram 7 This model works from the centre of nested concentric circles outwards and is further outlined in my reflection and analysis of the findings chapter.



6.1: Expressive Arts Based Research Methodology and Storyline Analysis

This conceptual framework (Diagram 7) is in four parts. The first section (1) outlines my methodological path, which begins with action research and case study, where the art object is created by the participants with ASC. Concepts fundamental in McNiff's (1992) multimodal and Knill's (1978) intermodal terms of expressive arts phenomenological and

sensate shifts between art modalities are employed in the second phase (2) of my methodology. This soon moves into grounded theory, in that data is interpreted from two theories in the form of Schaverien's (2000, p.56) concept of 'scapegoat transference' and (Knill's, 1978, p.84) process of 'intermodal transference', which is qualitative, phenomenological and emergent.

The third phase of this methodological process (3) uses Halprin's (2003) intermodal 'life art process' format as research tools and starts with a phenomenologically attuned and sensate intermodal transference (Knill, 1978, p.84) sequence between dance/movement, visual art and poetry. In this process, the live art process of sensate phenomenological data is retained in the subsequent intermodal poems, as none of the transference between art modalities has left the attuned, sensate phenomenological state of raw data.

This emergent data is not initially coded as I had anticipated. As Glaser et al. (2008, p.101) discuss, I wanted to 'redesign and reintegrate my theoretical notions as I reviewed my material'. I wanted my coding to reflect the raw, felt sensation of ASC perception. I trialled and rejected Smith et al.'s (2009) Interpretive Phenomenological Analysis (IPA) and struggled with Moustakas' (1994) data analysis of transcendental phenomenological reduction as being over-reliant on a deconstructive thematic analysis. Moustakas (1994) cites Van Kam (1959, 1966), Stevick (1971), Collaizzi (1973) and Keen's (1975) coding processing methods that rely on deconstructive thematic analysis or filtering of data that relies on verbal, written, language-centred processes. This NT EF filtering into concepts as 'inattentional blindness' (Grandin, 2005, p.65) becomes a thematic or textual analysis and loses the sensate live experience of the phenomenological raw data held as the sensate and experiential. However, Moustakas' (1994, p.98-100) notions of 'imaginative variation' have a kinship through Husserl's (1931, p.57) 'Eidos – pure essence... in the play of fancy' link with Jung's (1935, p.4) 'active imagination', and Hillman's (1974, p.201) 'imaginal language' which underpin Knill's (1978) intermodal transfer.

It was important that the fourth coding phase (4) retained the live art process of the unfiltered raw sensate phenomenological data held in the intermodal poems. Poetic Enquiry and Poetry as Method employ ABR methods that I considered would interpret, code or frame the intermodal poems without losing the sensate life of the original ASC

artwork. At this stage, sensate phenomena now resided in the intermodal poems. I have used Faulkner's (2009, p.27) 'research tankas' poetry as a form of coding derived from Japanese 'tankas' poems, a distilled five-line poem. Galvin and Todres (2010, p.308) present a similar process to Faulkner's (2009) 'research tankas', and they call their poetic enquiry and phenomenological research 'embodied interpretation.'

6.2: Small Story Analysis

The small story analysis (Diagrams 8, 9 and table 3) has been previously outlined in my (methodological road map in Chapter Three, p.99, 109 and revisited in my discussion Chapter Eight, p.243-247). To contextualise my sensate and experiential findings, I employed Sools et al.'s (2015) 'Small Story' Storyline Analysis to identify stories within my research process. I then further coded these findings using their adaptation of Burke's (1969) 'Pentad of Dramatism' (Diagram 8) to identify imbalance between storylines. This has informed potentials for ASC-appropriate pedagogy. Sools et al. (2015) developed Burke's (1969) 'Pentad of Dramatism' to present a five-point guide to storyline analysis. They entitle these phases as: Agent, Acts, Means, Setting, and Purpose. In Sools' et al.'s (2015) adaptation of Burke's (1969) model, there is an additional sixth central point, namely the breach. Burke's (1969) 'pentad' asks five questions of any discourse to bring out the motive. Sools et al. (2015, p.141) describe the sixth central position of the pentad as the breach: 'The breach refers to an imbalance between two storyline elements.' In Diagram 8 and Table 3 I have outlined the breached relationships between 'Purpose' as 'the pedagogical model of deconstructive curriculum anticipated to meet exam needs'. This seems to be a feature of the breach or imbalance in relation to all of the other pentad positions: Agent, Acts, Means and Setting.

Diagram 8 In Sools et al.'s (2015) adaptation of Burke's (1969) 'pentad', Murray and Sools (2015, p.141) describe the sixth central position of the pentad as the breach.

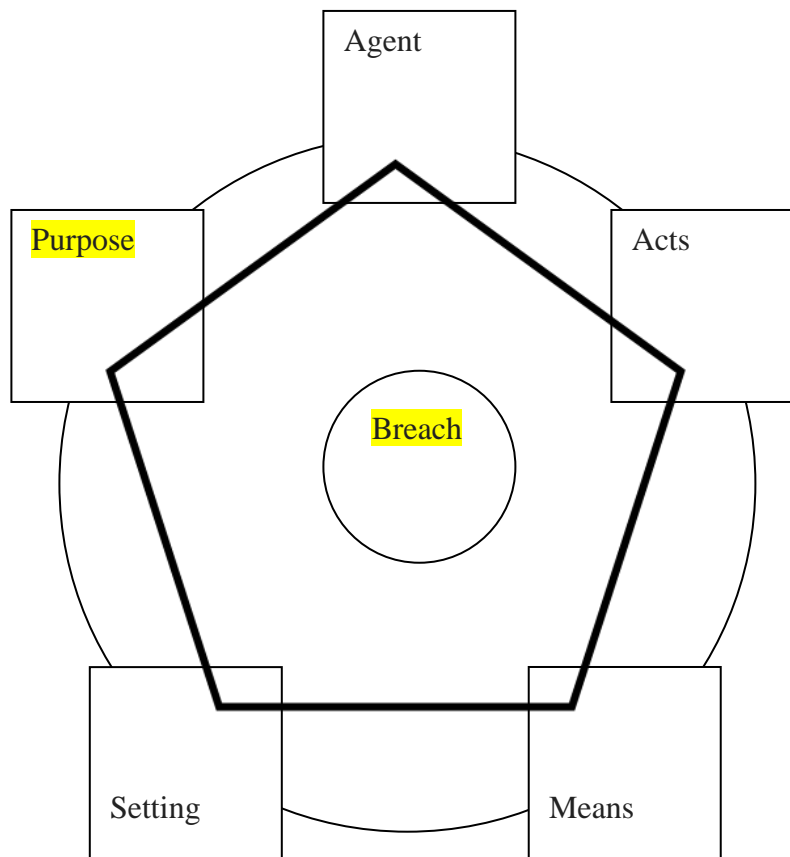
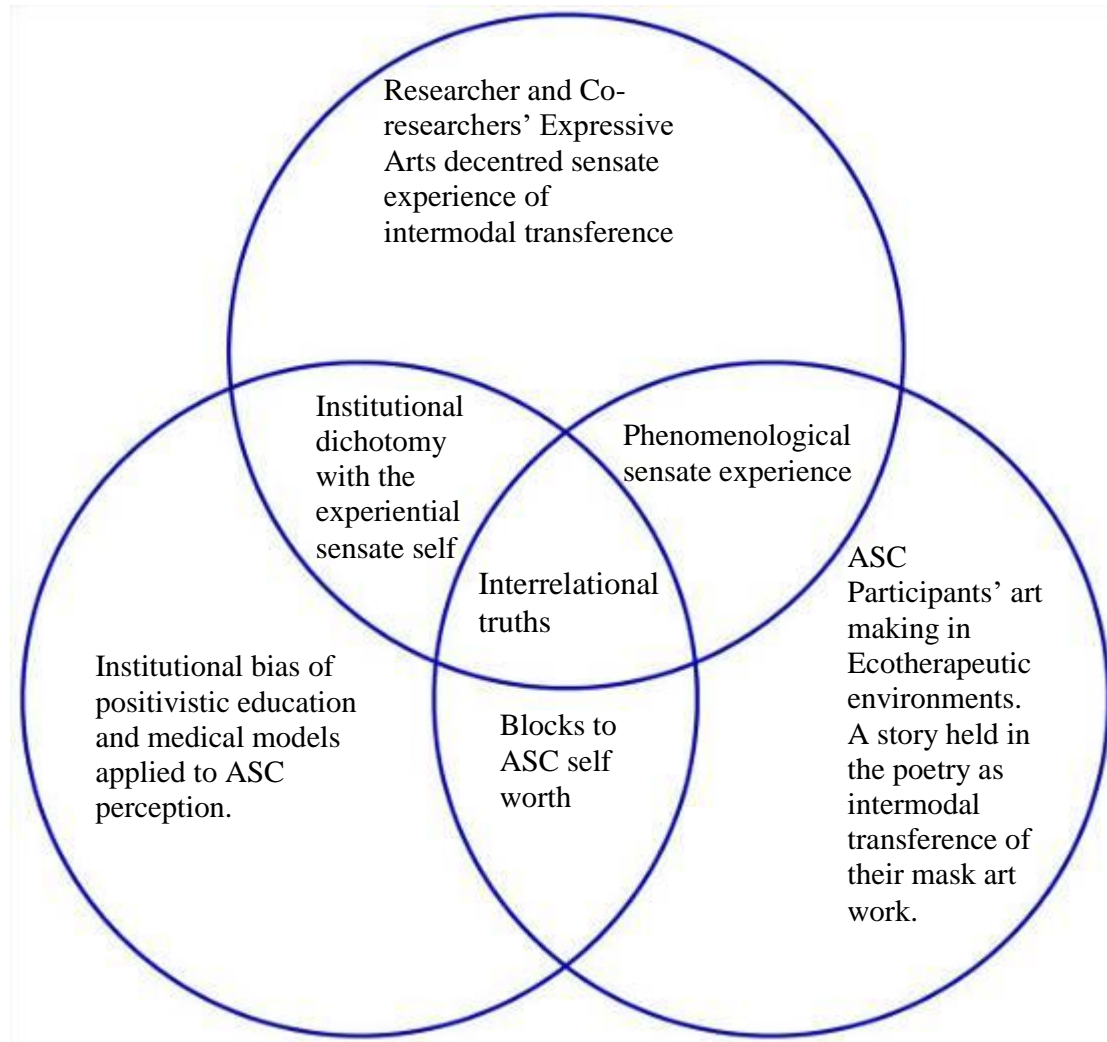


Table 3 Imbalance between two storylines

Burke's (1969) Pentad of Dramatism as Storyline Analysis				
Agent	Acts	Means	Setting	Purpose
Students with ASC	Art education of students with ASC	Expressive Arts decentred process	Ecotherapy woodland	The pedagogical model of deconstructive curriculum anticipated to meet exam needs.
Breach				

Diagram 9 MULTIPLE NARRATIVE ‘SMALL STORY’ STORYLINE ANALYSIS



This small story storyline analysis Venn diagram (Diagram 9) depicts the three storylines of (i) the ASC participant, (ii) the institutional agenda and the researcher, and (iii) the co-researchers' stories. What becomes clear in the overlapping circles are the blocks to ASC engagement that a positivistic educational medical model offers. This, in turn, disempowers ASC perception and alienates anything other than an NT perceptive position.

6.3: Conceptual Framework for an inclusive model of perception

What I have realised, is that there is a need to find a methodology to enable the facilitator to understand the meanings that may be embodied within the artwork of the ASC participants in response to that experience. This will then enable their work to be assessed

fairly rather than by NT-driven criteria. This being so, my research seeks to find common ground as a social intervention between NT and ASC perception, and notes that pedagogy and medical models that rely on positivistic analysis of comparisons between ASC and NT neural functions and perception can exclude and alienate how people with ASC perceive as dysfunctional. Before I can form an inclusive frame that creates access for both NT and ASC perception, I have to highlight theories and findings that illuminate the differences between NT and ASC perception, cognition and language.

Empathy is the NT ability to put oneself in someone else's shoes, an understanding based upon strong CC in NT functioning. As such, EF filtering classifies sensate data that forms notions about others. Does this mean that empathy is an overlaid fabrication of the self, from one's own past experience, forming judgements around the observations of another? Can this mean that NT empathy is a cognitive, positivistic social construct as a projected form of attunement that adheres to socially constructed conventions seen, or not seen, in others? I propose that a deeper form of attunement is from the sensate and, perhaps, feral world that lies beyond the selective and deconstructive social constraint of language removed from the sensate as symbol, metaphor, schema and word.

6.4: Neurological Conceptual Framework for an inclusive model of perception

In the top circle of the Venn diagram of this conceptual framework (Diagram 10), I have mapped the findings of Baron-Cohen (1995), Frith (1989), Tager-Flusberg (2007), Bowler (2007) and Pellicano's (2010) work with ToM – the ability to recognise and understand thoughts, beliefs, desires and intentions of other people.

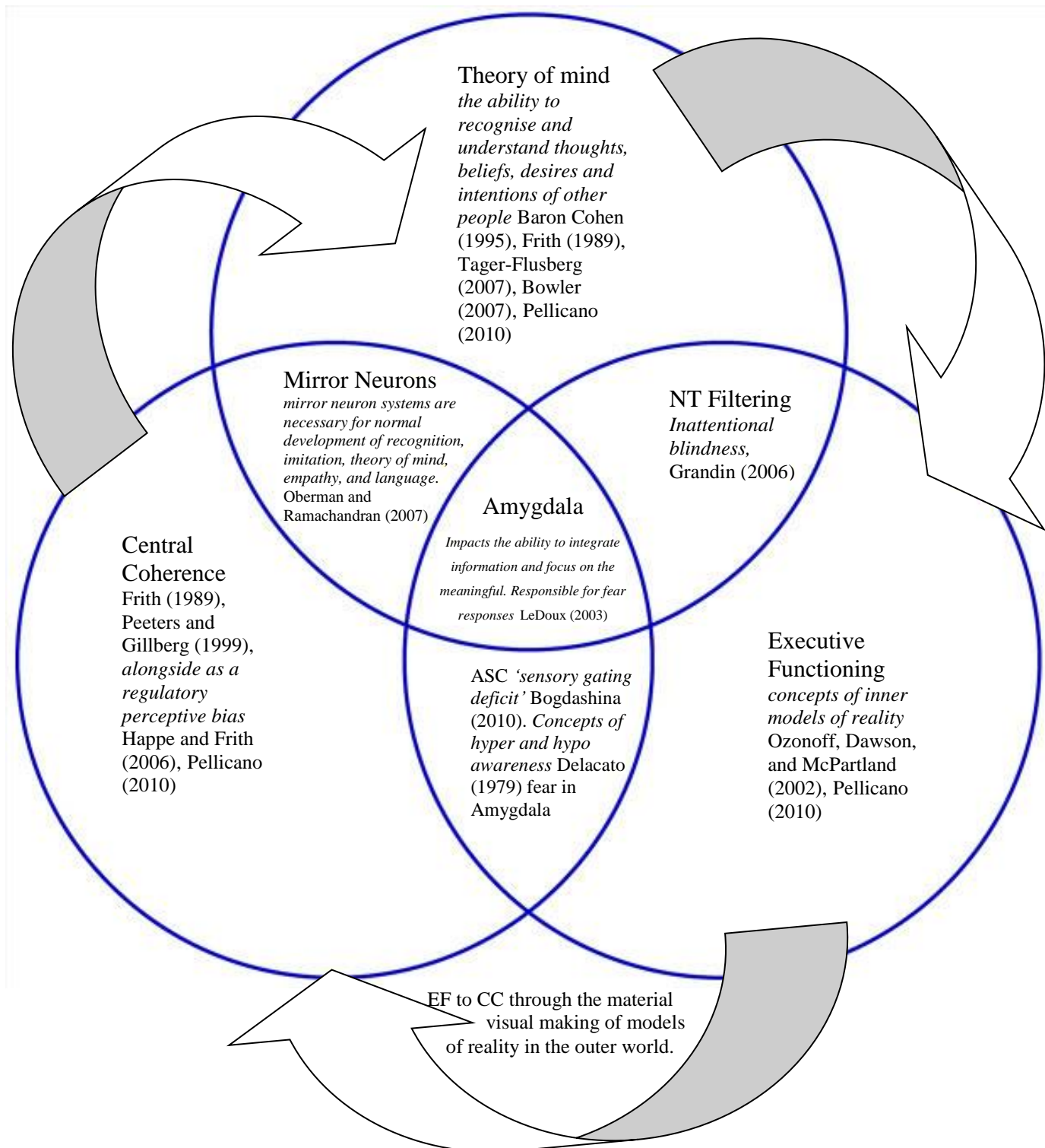
The left-hand circle of the Venn diagram features Peeters and Gillberg's (1999) and Ozonoff, Dawson, and McPartland's (2002) ideas of local and global CC as a regulatory bias (Happe and Frith, 2006; Moldin and Rubenstein, 2006).

In the right-hand circle of the Venn diagram are EF 'concepts of inner models of reality' (Ozonoff, Dawson, and McPartland, 2002; Pellicano, 2010).

In each of the circles in the diagram we can see ToM, CC, and EF in isolation. The areas of overlap illustrate behavioural and neural functions that differ between NT and ASC

perception. The overlapping segments enable ToM, CC, and EF to be considered as a relational whole, with the amygdala central to fear and safety: LeDoux (2003), Delacato (1979), Oberman and Ramachandran (2007), and Hadjikhani 2007.

Diagram10 Neurological Conceptual Framework for an inclusive model of perception



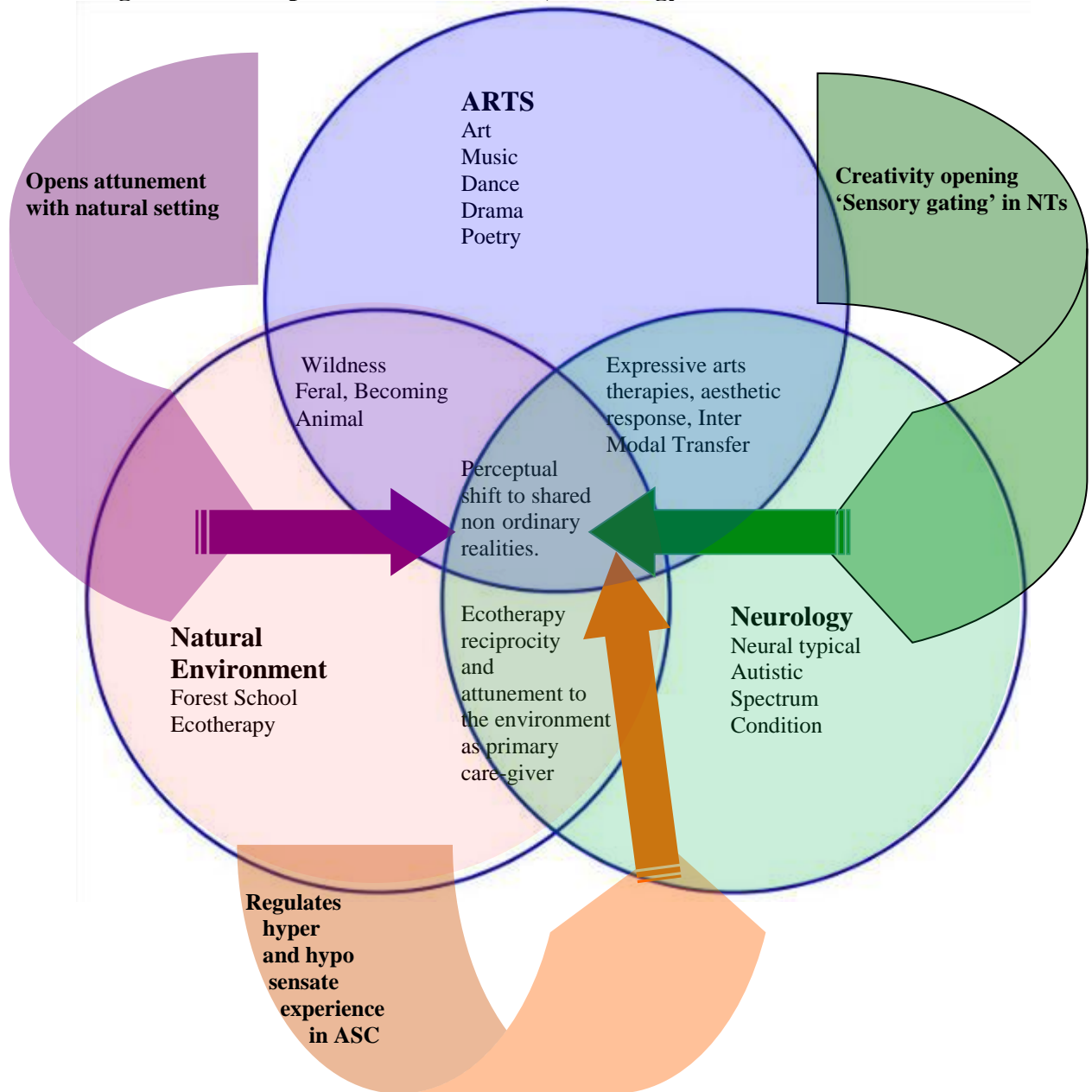
6.5: Conceptual Framework Art, Neurology and Environment

(Diagram 11, p.200) This conceptual framework draws on the triadic interrelation of:

1. Beauvias' (2012, p.279) notes that reciprocity and attunement to the environment is a primary caregiver and that 'humans are dynamically designed to attune with and learn from the natural environment much as we do with primary caregivers. This way of being is held within a human attuned and embodied neurological response to the natural environment.
2. Knill's (1978) ideas that an 'intermodal transference' shifts participant understanding to a non-filtered sensate experience in arts and neurology. This takes place when participants move between different art processes of the expressive arts (e.g. dance, painting and poetry).
3. Abram's (2010) understanding of the sensate and experiential phenomenological way of being in wildness. Abram (2010) describes feral and becoming animal as sensate experience held between natural environments and the arts.

A space is needed within which those with and without ASC can enter a perceptual shift towards a shared non-ordinary reality. NT empathy is the NT ability to put oneself in someone else's shoes, an understanding based upon strong CC in NT functioning and, as such, EF filtering classifies sensate data forming notions about others. This enables empathy as a fabrication of the self, from one's own past experience, forming empathetic judgements around the observations of another. This would suggest that NT empathy is a cognitive, positive construct: a projected form of attunement that adheres to socially constructed conventions that may, or may not, have been seen in others. This thesis proposes that a deeper form of attunement may be achieved through accessing the sensate and, perhaps, feral world that lies beyond the deconstructive social constraint of language as symbol, metaphor and word. It is a discussion that can be graphically seen in Diagram 11).

Diagram11 Conceptual Framework Art, Neurology and Environment



CHAPTER SEVEN

CASE STUDY PRESENTATION AND ANALYSIS OF FINDINGS

7.1: Case Study of Fieldwork

The case studies presented are from the four consenting male students aged between 16 and 19 who have autism and were from my teaching group at a further education college. The four case studies were conducted after Mental Capacity Tests (MCA), to find out whether the participants could consent for themselves, had been performed by myself and the college counsellor, who already had MCA training. To do this, instructions had to be given to the participants in four different ways as an indication to assessment of understanding. This is further illustrated in Appendix 3. The participants were all male, as there were no female students who could give consent available in the teaching group sample. After MCA testing, the four participants were deemed able to consent for themselves. The case studies focus on art activities in a classroom situation and in a woodland environment of a Forest School woodland in the South East of England.

At the time of the fieldwork studies, all UK students' statements of special educational needs expired at 16 years. To have had this statement was a prerequisite for enrolment on to the 16-19 years FE SEND course, where this research took place. Students on the course each had an independent education plan (IEP). I knew three of the research participants, namely Ivan, Leonard and Austin, from my previous employment in a special educational needs school. This SEND school had adapted Treatment and Education of Autistic and related Communication Handicapped (TEACCH) and Applied Behavioural Analysis (ABA) approaches. With the exception of Jack, three out of the four research participants had attended this SEND school and had a similar ABA/TEACCH compensatory intervention in their early years and, subsequently, to year 6. This would seem to have influenced all three ASC participant students in their need to fit in to a defined behavioural role.

7.2: ASC participants' masks



Fig. 54 Mask 'G'

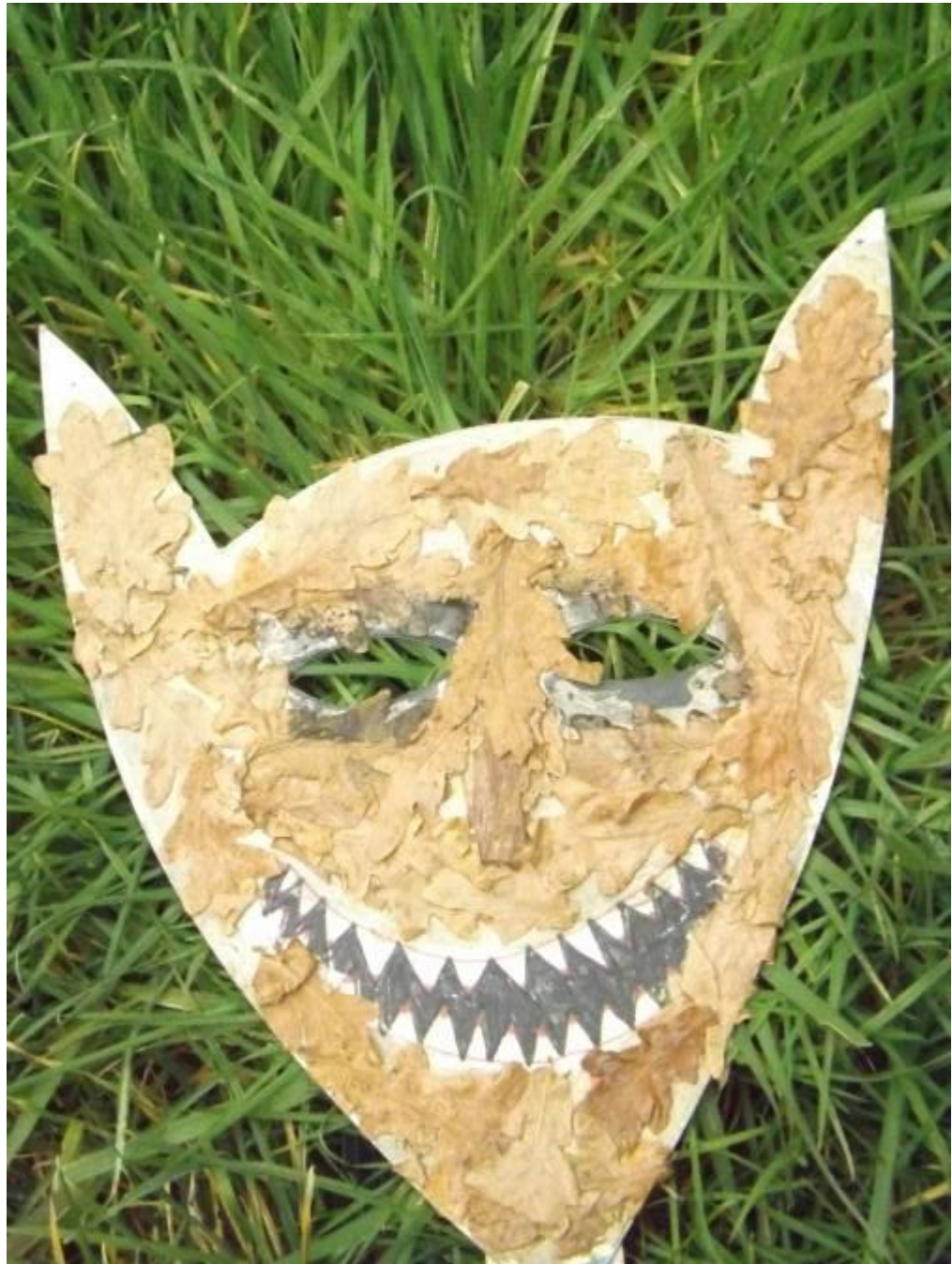


Fig. 55 Mask 'C'

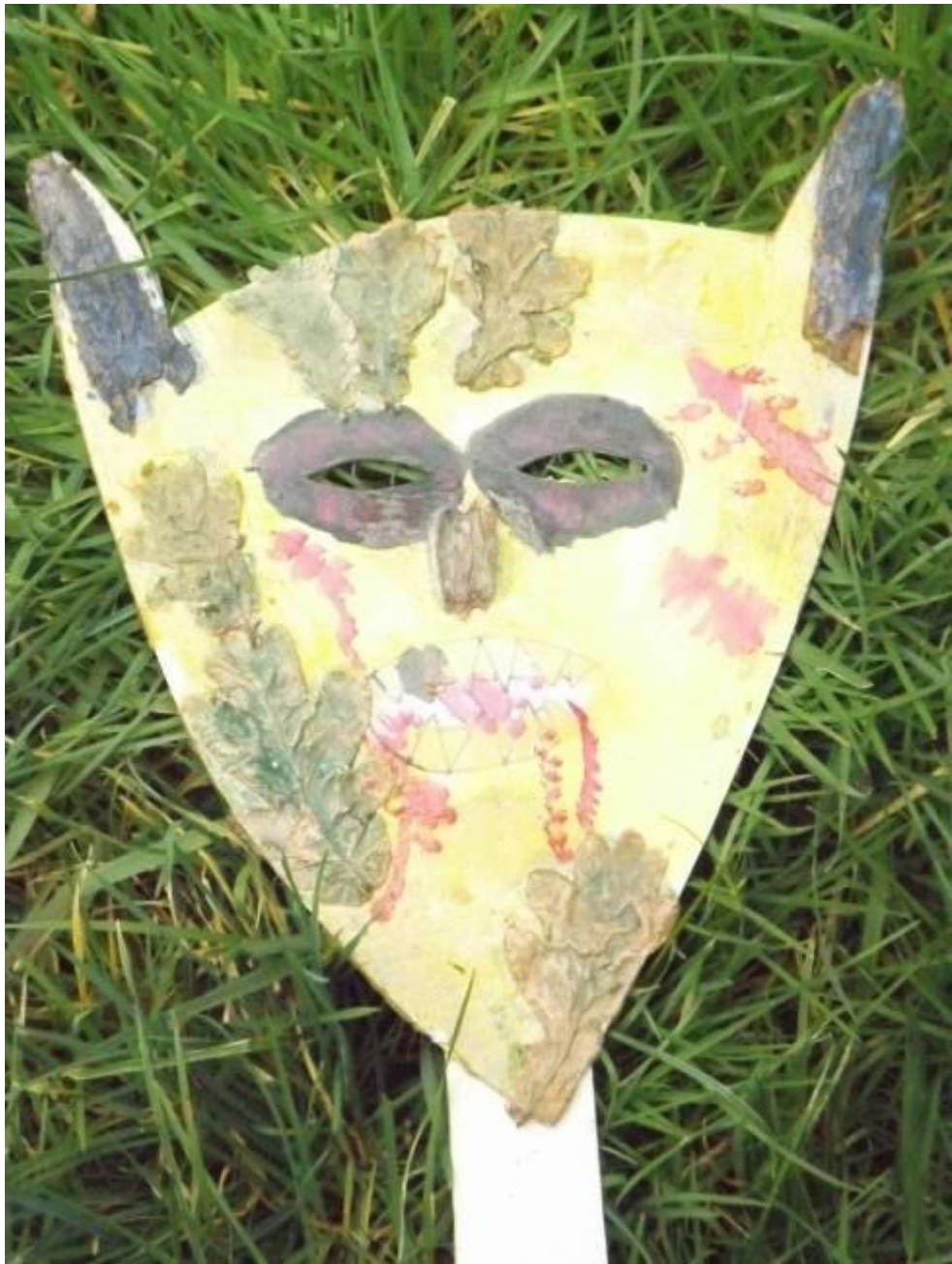


Fig. 56: Mask 'B'

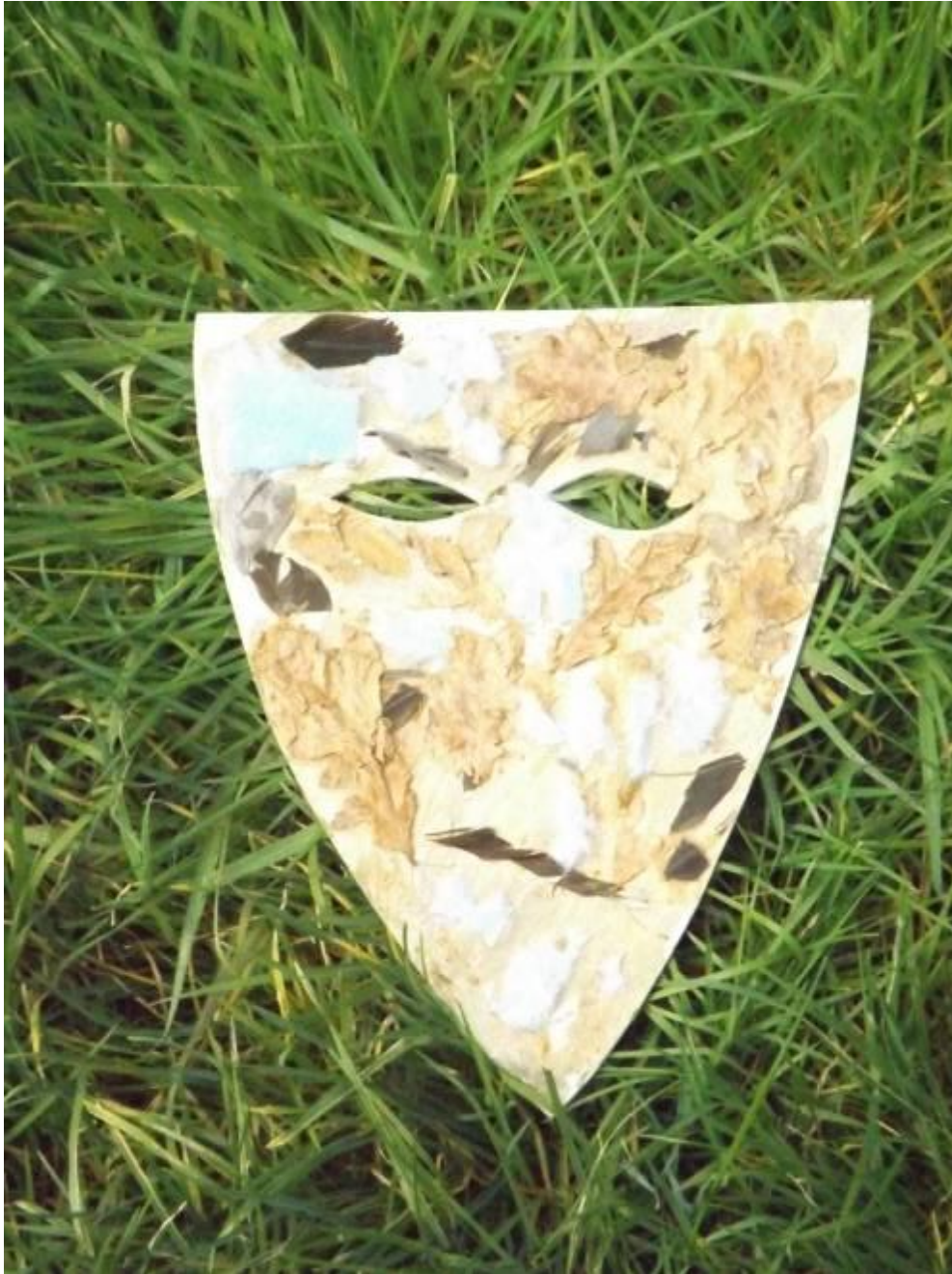


Fig. 57 Mask 'E'



Fig. 58 Mask 'F'



Fig. 59 Mask 'D'

7.3: CASE STUDY JACK

Pen picture

Jack's (name changed) Social IEP (Appendix 19) targets, strategies and success criteria were as follows:

Targets to be achieved	Strategies & approaches	Success criteria
To continue his positive efforts to improve communication.	Develop whole group listening skills.	When Jack holds and instigates regular discussion.
To spontaneously ask or answer questions in front of other students.	Praise and encouragement. Role play. Give opportunities to speak to whole or part groups.	Can ask and answer questions in class without prompts.
To be able to express his interests in a meaningful way.	To talk about himself in circle of friends and tutor open time.	When Jack is seen to discuss and articulate his thoughts and feelings about his personal interests.

Fig. 60 Jack's (name changed) Social IEP

Jack was 17 years old at the time of this study; he has autism and was judged in the Mental Capacity test (MCA) to be able to consent for himself. His anonymous consent form can be seen in Appendix 5. Jack has an inquisitive nature, which often finds him exploring materials in a sensate way rather than following a linear instruction or schema. Jack's father is very accepting of Jack and allows him to be himself rather than trying to impose set behaviours, and he will take the time to reason with Jack. In the classroom, once Jack's need to explore is accepted and accommodated, his understanding increases. Before attending the 16-19 years FE college, Jack was in a mainstream school with SEND support.

Jack falls into Wing and Gould's (1979) table of impairment to social action as being in 'The passive group' outlined in Appendix 1. His features include:

- Accepting social approaches;
- May meet the gaze of others;

- May become involved as a passive part of a game.

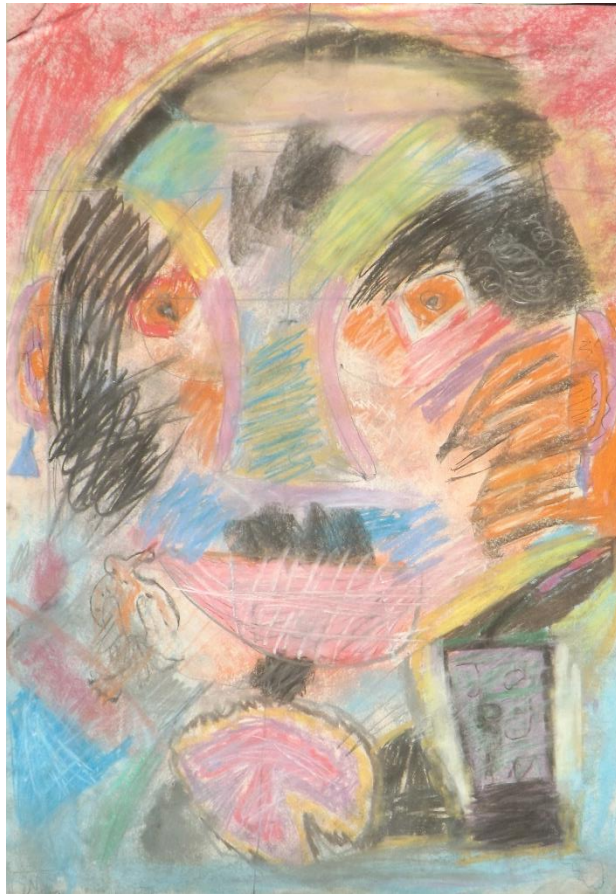


Fig. 61 Jack's Portrait

An outline of the activities

The Portrait Class

The portrait class was held indoors and was teacher directed from the schematic drawing (Appendix 15), outlining the proportions of the face drawn on the whiteboard by the teacher. Students began by drawing a cross where the eyeline and the nose meet.

Summary of Observations

Jack managed to follow this basic structure and, as he became engaged in the drawing (Fig. 61), he added his own images, a building at the bottom right, and a small person to the left of the chin; he gave the head a small body. Jack's use of shading and texture is unique, as though he is directed by the sensation of the colour and line, pencil and pastel rather than offering the viewer a figure that is accurate in proportion, colour and tone. He

is in the moment sensate experience and the haptic proportional scale represents to him another felt meaning. The picture background is a division of the head and body by a red/orange background around the head and a blue background around the body.

I will not make an aesthetic analysis of what might be going on for Jack in this picture, as it is for him to experience through the sensation of drawing and picture making.

Lowenfield (1947, p.146) tells us that: 'The drawing reflects the child's total being' and that the development of individual schemas through drawing 'seeks to find order in his/her environment'. Suffice to say that, when Jack is given opportunities for choice and becomes engaged in his drawing, his emergent artwork is through his embodied senses. Lowenfield (1947, p.261-263) cites that: 'the main intermediary for the haptic type is the body self', going on to discuss how all of the senses are employed in the creative act of the haptic individual who 'uses the human figure as the interpreter of his/her emotions and feelings'. When observing Jack, he is at his most engaged when given opportunities to choose; this allows his ASC Gestalt perception of the world to emerge and to be made sense of in his drawing. Jack's painting and collage of his mask is tactile; in his mask making he stays within the edges of the raised card, and his choice of colour reflects the brown and red of the leaves. He is engaged with the painting process and focuses on the process, not engaging in conversation whilst painting. He seems to be with the brush, paint and card as it moves across and along the surface. He is solely engaged in the painting process and not distracted by other engagements.



Fig. 62 Jack wearing part-made mask indoors

Fig. 62 shows Jack indoors in a classroom situation; he is wearing the mask that he made in the woodland. Here, he is hesitant and passive and does not readily take part in group activities. During the making of the cardboard shape for the mask, we could judge that Jack has poor motor skills as he comments that ‘Yes, inside we were doing the masks using hot glue, it goes everywhere.’ In the woodland, like the other students with ASC, he embellished the cardboard mask with creative painting and a collage of natural objects such as leaves, sand, sawdust, earth and twigs found in the woodland. Part of the mask former or armature is a face shape and a holding stick that needs to be glued together with a glue gun. Jack’s mask has incorporated many other off-cut pieces of card and, as a result, juxtaposes the picture plane of mask and wearer in a kaleidoscope of card and glue. Lowenfield (1947, p. 258) speaks of the haptic type of art expression as being: ‘primarily concerned with his own body sensations and the subjective experiences in which he feels emotionally involved’. For Jack, this is hot glue and card as an embodied here and now experience of heat and sticking card with a glue gun. For Jack, the cardboard armature is an immediate experience of embodied activity and not a schema for a face or a mask. Lowenfield (1947, p.146) explains that, without a schema, a person will ‘draw a house or a tree or a toy in juxtaposition without any order’. This, like Jack’s local CC (Happe and Frith, 2006) experience of juxtaposed glue and card, is a place of embodied and experiential understanding. Many education and teaching models originate from demonstrating a schema or abstract as a linear cognitive progression giving students little opportunity for choice. Observing Jack’s way of working, he is very tactile with the art materials; sequential linear instruction means little to him and he experiences emergent outcomes through manipulating paint, cutting card and exploring textures. This is apparent in both his chalk portrait and his card, paint and collage mask. Here, Jack has learnt through his direct and embodied experience with materials; he has not formed a schema held in EF, but made an understanding through his embodied sensate experiences.

Funahashi and Andreau (2013, p.471) state that: ‘Executive function is a product of the coordinated operation of multiple neural systems’ and that these neural systems affectively ‘control and supervise their operations by sending command signals... called top-down signalling’. These top-down signals are used to ‘retrieve specific information stored in long-term memory’. This EF, top-down signalling retrieves schemas from long-

term memories that are used to construct perceptions. Bartlett's (1932) schema work 'War of the ghosts' found that NT participants' stories of events changed when they tried to remember them. Bartlett called this process 'distortion'. This distortion comes from retaining or unconsciously memorised schemas that are recalled when a similar experience triggers the appropriate schema. Eisner (1972, p.100) describes schemas as the creative development of the NT child's need to make an understanding of their world, citing that 'The schema of the human figure, or the house, or the tree... is reduced to its simplest structural features.'

My initial interpretation of Jack's art making (process and product)

For Jack, the kaleidoscope of juxtaposed card and hot glue, paint and natural collage is his haptic, here and now, embodied and sensate experience of the world. My observations of his stages of creative working show that, when he is engaged in the painting and further relational movement of the mask, that it becomes part of his embodied experience. Forest schools experts Knight and Neenan (2011) speak about schemas as embodied experiences of auditory, kinaesthetic and visual learning styles. Speaking of young people working through schemas in forest school environments, Knight and Neenan (2011, p.76) explain that 'It may be crucial to their learning to repeat a seemingly mundane task over and over again to enable that skill to be stored in long-term memory.' Sobchack (2004, p.60) describes her NT access to haptic perception as the 'lived body... diacritically invested and active in making sense and meaning in and of the world'. For Sobchack, it is her haptic embodied reality that connects her to the world in the here and now of touch and sense. Likewise, Jack's perceived haptic world of direct embodied sensation is through the senses. Perhaps these are sensate embodied schemas in the primary cortex, like Gregory's (1966) 'visual cliff', where infants who have not yet developed conceptual schemas avoid an optical cliff or drop in their pathway.



Fig. 63 Jack moving with mask outdoors

A summary of Jack's interview data

Outdoors in the woodland, Jack puts the mask over his face and wears a claw glove that he made (Fig. 63). The mask allows him to play another role with others. When interviewed about working outside in the woodland, he states 'Yes, more acting, wearing your mask in a tree, hiding', implying that he is hidden behind the mask or that he can act out through the mask. There is something playful about Jack outside that does not seem to thrive indoors. Is this simply the absence of imposed condition behavioural constraints associated with indoor learning environments and pedagogy? When asked 'Did it make any difference being outside?' when referring to his experiences in making art outdoors, Jack said 'I don't know.' I am aware that my teaching style in the outdoors is more attuned to the experiential and emergent opportunities for choice built upon the scaffolding of a previously made framework as cardboard mask.



Fig. 64 Jack moving in relation to others with mask

I observe that Jack's interrelation with others whilst wearing the mask and clawed glove (Figs. 64 and 65) take him into a different way of being. His body language and movement is more fluid and he seems to be more ready to explore the outer world through the mask and clawed glove. Sherratt and Peter (2002, p.75) explain that people with autism 'may be aware at one level that things are happening, they are not always aware that they are happening to them'. For Jack, the mask and glove might act as a transitional object between his haptic embodied understanding and what is happening outside of his body. Sherratt and Peter (2002, p.76) discuss 'objects of reference to support memory and recall of experience' as visual cues for specific activities. In Jack's case, something is going on between the natural environment as woodland and the mask as a transitional space and object – a place and/or item that provides psychological comfort through which he can feel comfortable to project his embodied haptic self in the company of others through relational experiences of embodied movement. Klein (1934, p.9) discusses the concept of 'introjection' of the 'internal object' as the 'splitting off parts of the self and projecting them onto objects' as a mental concept. This can relate to Jack's projection of inner feelings through the mask. Winnicott (1971, p.9-14) further explains that: 'this internal object depends for its qualities on the existence and aliveness and behaviour of the external object' (p.9). Expanding this point, he states: 'Transitional objects and transitional phenomena belong to the realm of illusion which is the basis of experience.'

With regard to transitional phenomena, as ecotherapist Jordan (2015, p.66) suggests, 'Natural locations can be felt to have particular internal resonances; for example, woodland can be seen to have a holding and containing emotional effect.'



Fig. 65 Jack in relational movement with another participant

Jack's case study indicates that creativity in the transitional phenomena within the natural environment and mask as transitional space and object can enable a sense of relationality between inner and outer worlds of self and other than self. This can inform teaching pedagogy and curriculum that encourage remedial interventions of embodied experiential and sensed learning and not to rely solely on compensatory interventions, where existing concepts and truths are impacted through abstracts and schemas.

How the experience addressed Jack's primary needs

Jack has experientially addressed all of his IEP targets through working creatively outdoors:

- 1. To continue his positive efforts to improve communication.** I observe that Jack's interrelation with others whilst wearing the mask and clawed glove (Figs. 64 & 65) take him into a different way of being. His body language and movements are more

fluid and he seems to be more ready to explore the outer world through the mask and clawed glove.

2. **To spontaneously ask or answer questions in front of other students.** The natural environment as woodland and the mask as a transitional space, and object a place and/or item that provides psychological comfort, through which he can feel comfortable to project his embodied haptic self in the company of others through relational experiences of embodied movement.
3. **To be able to express his interests in a meaningful way.** Jack's case study indicates that creativity in the transitional phenomena within the natural environment, and mask as transitional space and object can enable a sense of relationality between inner and outer worlds of self and other than self.

7.4: CASE STUDY LEONARD

Pen picture

Leonard's (name changed) Social IEP (Appendix 19) targets, strategies and success criteria are shown in Fig. 66 below:

Targets to be achieved	Strategies & approaches	Success criteria
To continue to be positive in his social communication.	By talking about hobbies and pastimes socially.	As Leonard continues to be seen sharing his interests with others.
To continue to work hard.	To thoroughly check all work.	To continue to be enthusiastic and enjoy his work.

Fig. 66 Leonard's (name changed) Social IEP

Leonard is 18 years old and is the twin brother to another participant, Ivan. Both are of medium height and build, with fair brown hair. Leonard is eager to be seen to be doing well. Leonard's parents are supportive and cope well with his ASC. Leonard's mother has restricted growth. His father is of regular height and encourages both boys to take part in activities, and they are both good sailors in yacht and rib classes. His mother is strict with both twins, stating that, when they were younger, they would tower over her in their teens and she needed to be able to control them. Interestingly, when in the creative and natural

environment, both twins show signs of moving outside of this ‘scripted and appropriate’ learnt operant behaviour. Leonard has a good vocabulary and mixes relatively well with other SEND students with and without autism, although this tends to be through a formalised politeness and structured etiquette.

Leonard seems to have many of the characteristics of Wing’s (2000) ‘Stilted’ ASC personality type (Appendix 1).

Summary of Observations

In the classroom, Leonard is happy to work within the imposed conditions of a predicted outcome learning model, where the product is modelled by the teacher. In the classroom, he seeks out task-orientated behavioural tasks; he is happiest when the routine is pre-planned and does not deviate in outcome. His tonal perspective drawing (Fig. 67) follows the schemata of buildings becoming smaller and of a less solid tone as they recede into the distance, as demonstrated by the teacher, with the addition of one of his interests in aeroplanes. When he works, it is almost as if he is checking and self-censoring himself to produce the ‘correct’ outcome. This could be explained as a preference for naturalistic/representational work rather than haptic/abstract, or perhaps a suppression of what he feels in favour of what is required by NT processing.



Fig. 67 Leonard’s tonal perspective drawing

Leonard is particularly able in product-based art in replicating accurately rather than bringing innate creativity to a piece, particularly drawing and painting. His mask has many pictorial, yet also innovative, elements, as there is no real schema to follow in its creation other than the cardboard framework. Indoors, he was able to perform through the mask, interacting in a stilted way with other autistic and non-autistic SEND students (Fig. 68).



Fig. 68 Leonard moving mask indoors

My initial interpretation of Leonard's art making (process and product)

Outdoors in the woodland, Leonard seems happiest when there is a goal attached to his activity. A way that he has applied this is enacted through finding objects and using them as props in acting out stories. During a performing arts lesson, Leonard has found objects that he can identify as props for a group performance. It is as if the prop becomes an interface

between himself and the outside group. Unlike my observations in play therapy with NT individuals, Leonard does not become absorbed in the play activity.

My observations of Leonard engaged in the activity

Leonard finds a Y-shaped stick (Fig. 69) and, by acting out in the play space of the woodland, the stick empowers him in the group as the one who finds water. The use of the Y-shaped stick empowers him in the play space and group to be the one that finds nurturing sustenance. Without the stick as a prop, I believe Leonard would find engagement with the group difficult, as the stick gives him purpose and he can become part of the activity through it. Winnicott (1971, p.89) distinguishes between object relation and object use by stating ‘first there is object relating, then there is object use’. Winnicott (1971, p.89) moves the discussion on to how the object is perceived when in use as ‘the subject’s perception of the object as an external phenomenon, not as a projective entity, in fact recognition of it as an entity in its own right’. Drama therapist Phil Jones (2010, p.241) refers to the area where performance takes place as the ‘Play Space’. ‘Between the poles of reality and play/performance, a shift in understanding can be managed.’

A summary of Leonard’s brief interview data

Leonard’s post-activity conversation points out his objective use of nature as props. ‘The first time I was in the woods we had to scout the woods looking for something that could be used to act with. Such as wood when I found a wood shaped in a “Y” and I could find water.’

How the experience addressed Leonard’s primary needs/targets/aspirations

Leonard’s IEP targets are:

1. To continue to be positive in his social communication.
2. As Leonard continues to be seen sharing his interests with others.

These targets have been addressed through his working through found objects as part of a group interaction. Leonard has become proactive and was accepted by the group, which increased his belonging and self-worth within the social aspect of the group. His

communication has been through acting out with props and, through this, he has shared a social story with others.



Fig. 69 Leonard's 'Water divining stick'

7.5: CASE STUDY IVAN

Pen picture

At the time of the fieldwork studies, all UK students' statements of special educational needs expired at 16 years of age. However, to have had this statement was a prerequisite for enrolment on to the 17-19 years FE SEND course, where this research took place. Students on the course each had an independent education plan (IEP). Ivan's (name changed) Social IEP (Appendix 19) targets, strategies and success criteria (Fig. 70) were as follows:

Targets to be achieved	Strategies & approaches	Success criteria
To continue to expand his social network.	Continue to engage in spontaneous conversation.	When Ivan is spontaneous in maintaining communication with others.
Make further contact with new peers.	Expand social uses of circle time, unstructured time and tutor time.	When Ivan is seen to communicate freely with many peers.

Fig. 70 Ivan's (name changed) Social IEP

Ivan is Leonard's twin brother and differs in his autism as, unlike Leonard, he finds verbal communication difficult. His speech is often abrupt and guarded and it is unusual for him to initiate dialogue; when Ivan communicates, it is usually connected to his physiological needs. Unlike his brother, Ivan can be stubborn and is not interested in activities that please others. Ivan is autonomous in the respect that he meets his own needs. He will fall into line in most things, but if he cannot see a real need to do something he will refuse and choose not to take part. Ivan's early years were in a school that promoted the intervention and compensatory element of TEACCH and ABA; however, unlike his brother Leonard and other research participant Austin, Ivan's obstinate resistance seems to have retained his autonomy of thought and independence of behaviour. In his school years, the twins were in the same class, being as they were of the same age. The FE unit where this research took place was grouped by need and not age, and here the twins were in different tutor groups. Initially, it was noticed that Ivan had formed a dependency on his brother as a kind of translator; this may also have given Ivan a buffer to his early intervention with the compensatory influence of ABA. As his form tutor and art teacher, I worked with Ivan's needs and we negotiated agreed alternatives. Ivan's mother expressed that he was a lot more settled in the FE college environment and that school had over-constrained him to the point that he refused to go.

Ivan excels in sailing and has won awards for his yachtmanship and certificated captaincy of rigid-inflatable boat (RIB) classes. His mother has told me that he is not at all interested in the cups and accolades that he has for his boatmanship and does not acknowledge the recognition. He is happy with the activity and not interested in the token reward.

Ivan falls into Wing's (1979) aloof subgroup (NAS Appendix 1):

Aloof: Most frequent subtype among the lower functioning. Most high-functioning in this group are a mixture of aloof and passive. Limited language use, copes with life using autistic routines. Most are recognised in childhood. Independence is difficult to achieve. There may be loneliness and sadness beneath the aloofness. *Rain Man* is an excellent example of this subgroup.

Summary of Observations

The still life painting

Ivan appears to have become lost in the activity of painting. Although he allows the schemata set within the tradition or genre of still life painting (Fig. 71) to give a framework to his learning and expression, he has gone beyond simply making a faithful, yet stilted or self-censored, representation. His painting is lively and full of energy; he has interjected himself into the artwork. This is resonant of Bruner's (1982) distinction between analytical/logical ways of relating to experience, and narrative/intuitive modes. Bruner (1982) argues that the education system should be promoting both types of thinking, otherwise an individual's development will be skewed.



Fig. 71 Ivan's still life painting



Fig. 72 Ivan and mask in woodland



Fig. 73 Close-up of Ivan and mask in woodland



Fig. 74 Ivan 'acting out' with mask and tree

Summary of Observations

Outdoor activities

Ivan had taken himself off to a secluded part of the woods and was working alone, modelling with clay, making a clay face on a tree (Fig. 74). Ivan had been working

undisturbed for some minutes and had become engaged in creative dialogue with the clay and tree. After about half an hour, Ivan began to sing; his singing grew in strength and in confidence. He became attuned to this activity and environment. I checked that he was alright and he indicated that he was and continued singing. His singing did not have words, but his sounds appeared to be a source of comfort to him. Ivan was relaxed, calm and outside of the guarded and agitated self that he has presented in the classroom. When Ivan is working creatively in woodland he appears calm and relaxed, and I sensed a contentedness about his demeanour.



Fig. 75 Ivan moving with mask and claw

My initial interpretation of Ivan's art making (process and product)

My observation of Ivan is that he quickly attunes to the calm, woodland rhythms and enters a state of decentred reality, the initial stage of Knill's (2005) architecture of an expressive arts therapy session. This may be Ivan's natural ASC state that he has learnt to constrain in order to fit into and assimilate NT behaviour. I have witnessed what appears to be a ritual natural ASC state of attunement with Ivan and other students with ASC.

I sense that this is similar to what Baggs (2007) calls her 'own language' – a holistic and multi-sensate behaviour that seems to attune to her immediate environment, as seen in her YouTube video. There is a 'Forest School' activity connected to Gardener's (1993) and Goleman's (2006) ideas of multiple intelligence and emotional intelligences, respectively, that encourages participants to perceive the environment through the senses of sound, touch and smell in relation to the natural environment. I surmise that in his reciprocal

creative interaction in nature Ivan is free to be in this place of sensate experience, similar to Baggs (2007) 'own language'. I argue that Baggs' holistic sensate ASC language is present for my participants with ASC in their creative woodland activity, and that it is held through Knill's (1978) concept of 'intermodal transference' and Schaverien's (2000) 'scapegoat transference' as 'live art' in the masks that they made.

A summary of Ivan's interview data

Ivan is of few words and, in his semi-structured interview, he was rather matter of fact. His mask and artwork, however, are full of vitality. There follows an extract from the transcript (Appendix 7):

KB: 'Did you do any stuff with trees and clay?'

Ivan: 'Yes. I did.'

KB: 'Can you remember what you did?'

Ivan: 'Don't know.'

KB: 'Did you put clay on trees?'

Ivan: 'Clay on trees, yes.'

How the experience addressed Ivan's primary needs/targets/aspirations

Through his interaction with creativity and nature Ivan has let others see beyond his usual guarded self and has moved towards a relational interaction in nature Ivan is free to be in this place of sensate experience and it is a step towards his target of interacting with others. Which is working towards his targets of:

1. To continue to expand his social network.
2. Make further contact with new peers.
3. Continue to engage in spontaneous conversation.

7.6: Case Study Austin

Pen picture

Austin's (name changed) Social IEP (Appendix 19) targets, strategies and success criteria are shown in Fig. 76:

Targets to be achieved	Strategies & approaches	Success criteria
To maintain his enthusiasm for social and academic aspects of College. To continue to grow in confidence in new activities and to be a little more spontaneous.	To see Austin continue to grow in confidence with peers and his course work. Tutor to continue to offer new challenges where appropriate.	As Austin continues to sustain his enthusiasm for college and work experience. When Austin has absorbed and demonstrated new and varied social and practical skills.

Fig. 76: Austin's (name changed) Social IEP

Austin is eager to please and to be a 'good student'. Being first is very important to him and he is the first to raise his hand when the class are asked questions, even when he does not have an answer. There is a theatrical background in his family history from his grandmother; this has had a big influence on his extra-curricular activities of dance, theatre and singing, which he has learnt in a stilted by rote fashion. He has won many awards and talent competitions; unlike Ivan, these achievements are important to Austin. As mentioned in Leonard's and Ivan's case study notes, Austin's early years were in the same school that promoted the intervention and compensatory element of TEACCH and ABA. This process removed almost all stimuli other than operant behavioural modelling to the extent that it became a form of classroom and behavioural control. This reward and sanction method has stayed with Austin in many of his behaviours, and he still checks his responses before committing to most things. It is important to Austin that he 'gets it right'; he still seeks token rewards, and rules and regulations are an important part of his equanimity.



Fig. 77 Austin's portrait painting



Fig. 78 Austin's tone and shape drawings

Austin falls into Wing and Gould's (1979) table of impairment to social action as being in the stilted group:

Stilted: Few, if any clues to the underlying subtle handicap upon first meeting. The features of AS are particularly frequent. Early histories vary normal range of ability with some peaks of performance. Polite and conventional, manage well at work, sometimes pompous and long-winded style of speech. Problems arise in family relationships, where spontaneity and empathy are required. Demonstrate poor judgement as to the relative importance of different demands on their time. Characteristically pursue interests to the exclusion of everything and everyone else. May have temper tantrums or aggression if routine broken at home, but are polite at work. Diagnosis very often missed. Most attend mainstream schools. Independence achieved in most cases. This group shades into the eccentric end of normality.

Summary of Observations:

An outline of the activity that resulted in Austin's art work

As part of his media studies programme, Austin takes a small video camera for a walk around the college campus built environment. Austin's accompanying dialogue appears to be stilted and self-correcting in that he states rules above sensation. Perhaps this is how he copes with his NT world environment of impacted rules and regulations. Austin describes a tree in the college grounds in an objectified way:

It's a tree but it's not just a tree, remember that it is in fact a thing that is out of bounds at break times and lunch times as well. We are not allowed on the grass no matter what the consequences are. (Austin, transcript Appendix 8)

Throughout this short video (transcript in Appendix 8), Austin comments on his place within this environment as if he is in obedience to a series of other people's rules and commands.

My observations of how Austin engaged in the activity and what he produced

From Austin's dialogue, I surmise that, unlike Ivan or Baggs (2007), Austin has separated himself from his environment and is not attuned and in dialogue with his sensate experience of his surroundings. Rather, he has developed a series of responses drawn from factual information as learnt and repeated behaviours. This is apparent in his quizzical and

‘embarrassing’ noting that squirrels are outside in winter: ‘I think squirrels should not be out during winter really, or should they, how embarrassing.’ Austin seems to be stumped between what the rules are and his observations.

His prior learning, that squirrels stockpile nuts and hibernate in winter, indicate a top-down or outside-in thinking response to his bottom-up here and now experiential encounters, whereas Ivan and Baggs (2007) appear to be acquiring sustainable learning and meaningful engagement. Carpenter (2015, p.22) explains the correlation between sustainable learning and meaningful engagement:

Sustainable learning can occur only when there is meaningful engagement. The process of engagement is a journey which connects a child and their environment (including people, ideas, materials and concepts) to enable learning and achievement.

Carpenter’s (2015) statement applied to Ivan’s and Austin’s activity suggests that Ivan’s engagement is meaningful and sustainable, whereas Austin is disengaged from his environment through a matrix of imposed judgements held in the rules about movement in the college campus environment.

When confronted with situations that have limited patterns for scripted social behaviour, Austin’s behaviour changes. As part of their performing arts module, students filmed each other performing through glove puppet animals in the campus woodland (Fig. 80). Here, Austin, as did others, moved the puppets using shrubs and bushes as a stage curtain so that only the puppets could be seen. He is not so guarded in his puppets’ actions, which are more spontaneous, relational and experiential.

My initial interpretation of Austin’s art-making process and product

Austin’s two films and edit define a journey from his stilted world of rules and regulations in his initial film from taking a camera for a walk, to the realisation of an improvised world of spontaneous juxtaposition. His puppet film has no readily available structure and the ability to edit the two processes has given him the opportunity to create changes. By editing

the two films together, Austin has challenged his stilted enthusiasm for social and academic aspects of College, usually manifest in self-checking that he is ‘doing the appropriate thing’ to working spontaneously with puppets and to grow in confidence in new activities and to be a little more spontaneous. Thus, meeting his aforementioned IEP targets:

- To maintain his enthusiasm for social and academic aspects of College.
- To continue to grow in confidence in new activities and to be a little more spontaneous.

How the experience addressed Austin’s primary needs/targets/aspirations

In the editing and cutting together of the two films (taking a camera for a walk and acting out with puppets), Austin juxtaposes the structured and spontaneous images to a ‘metal’ soundtrack. In the film, he omits the rigidity of concrete ‘rules’ by fast inter-cutting, changing the content from guarded conformity to open spontaneity. Austin’s creativity within the media of film has addressed his IEP target of: ‘To continue to grow in confidence in new activities and to be a little more spontaneous’. The film opens with the statement ‘Time to play the game’ (Motorhead) Kilminster (2001) (Fig.79), which includes the lyric ‘All about control’ and a shot of a dragon puppet in a tree (Fig.80), backed by a haunting sound of broken glass and rock guitar. This cuts to a shot repeated throughout the film of ‘Hello guys’, as students run in loud abandonment along a corridor that is a designated quiet area (Fig.81). Huss (2011, p.102) speaks of art in terms of a ‘space to redefine new social avenues’. The elements of film and music form another potential reality that can be played out as a movie, and played out as meaningful engagement, creating new sensate initiated, bottom-up or inside-out, emergent social patterns and realities.

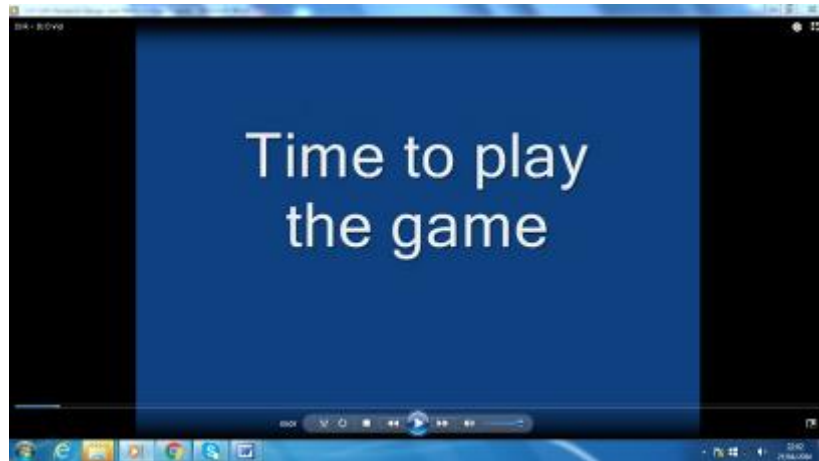


Fig. 79 Excerpt from Austin's film

Time to play the game! Ha ha
It's all about the game and how you play it
All about control and if you can take it. (Kilminster, 2001)



Fig. 80 Excerpt from Austin's Broken Glass and shredded guitar



Fig. 81 Excerpt from Austin’s film: ‘Hello Guys’

7.7: Conclusion and Critique

I found it difficult to gather data from my ASC students about their creative woodland experiences. Initially, I made audio recordings, attempting semi-structured interviews with my students with ASC (Appendix 7), in which we spoke about their artwork in the woodland. The whole issue of asking questions is problematic, let alone trying to pose questions to people with autism who are literal thinkers. Their responses were rather factual and matter of fact, describing what they did as diagrammatical spoken word void of experience or feeling. For example:

Well, it’s been good; it’s been alright for me so far. The artwork is alright, working outside is fine, you get into character with what you’re acting out. (Burrows, 2012, p.1, AS Woods transcript)

In contrast, the artwork of the participants with ASC in mask making (Figs. 54-59) and film (Figs. 79-81) was full of vibrant, intuitive, raw expression. For the NT researcher, intermodal expressive art-based research methods as research tools realise the scapegoat transference (Schaverien, 1991) held in the art work/masks/films of the participants with ASC. This is in parallel to a verbalised reflection that one might expect if making similar research with NT participants – as realised with the pilot study QECSA groups in Hank and Rose’s verbal responses – written up in my Methodology chapter 4.6, p.143-151. For the NT researcher of ASC perception, an intermodal expressive art-based research methodology was used to access a deeper felt response.

Looking at the original ASC-made artefact art objects beside the ASC interviews, they are far richer in terms of their ‘haptic’ – sensate and embodied expression – content (Lowenfield, 1966) than the spoken word in their interviews. The mask (Figs. 54-59) is a transitional object of expression, and to deconstruct these images through a descriptive aesthetic as art object takes the ASC artwork out of context of the heuristic experience. It is as if my heuristic research of being in another’s shoes equates to wearing another’s mask. My participation and experience in McNiff’s (2009) expressive arts multimodal workshop demonstrated my experiential understanding as both witness and performer that emerged through making a phenomenological expressive response to an original artwork, for example through dance, as outlined in Chapter One ‘Personal Narrative and Autoethnographic Insights’, p.14-16.

In this research, I am present as witness and facilitator of the persons with ASC creative process and, as this is so, my psyche also becomes an attuned and connected part of the ‘transcendent function’, ‘called the transcendent because it facilitates the transition from one psychic condition to another’ (Jung, 1939, p.11). Through the art-making process, the participants with ASC (as would an NT group) enter a creative state that Hillman (1972) calls the ‘imaginal’ unconscious state of McNiff’s (1992) non-ordinary reality, and Knill et al.’s (2005) decentred state. Schaverien (2006) suggests that the ASC participants’ unconscious notions are held in the artwork as ‘scapegoat transference’.

Levine’s (2015, p.62) comments confirm my case study observations, that people with autism who are literal thinkers ‘cannot engage in the type of aesthetic analysis or harvesting’ and that such participants ‘must have others speak for them in these phases’. The experience of my own aesthetic analysis and harvesting is described in my reflective notes of my intermodal transfer experience with Shaun McNiff: ‘But to dance a painting for someone else felt very different: empathising, reflecting, expressing and transmitting through being in their shoes’ (Burrows, 2009). I was re-experiencing the ‘embodied image’ that Schaverien (2000) embedded in the artwork through the emergent experience of dance. To address the intermodal phases of aesthetic analysis and harvesting, the ASC artwork/masks would have to be intermodally danced, drawn and resultant poems made.

This was experientially processed by three independent NT groups of co-researchers (Westcliff, Oxford and Kilkenny) with intervals between groups over the course of a year.

CHAPTER EIGHT

DISCUSSION OF ANALYSIS AND REFLECTION OF FINDINGS

The arts in education and therapy

Emergent coding, grounded theory and multimodal expressive art-based research

8.1: The Reality of Emergent Intermodal and Tankas Research Poems

Reflecting upon the research data of the final intermodal stage of poetic writing from the three co-research expressive arts intermodal groups, the emergent nature of the process becomes apparent. Bassey (1999, p.43) describes the interpretive research paradigm where 'reality is seen as a construct of the human mind' and language as an 'agreed symbolic system'. Bassey (1999, p.43) elaborates further and explains that interpretive research cannot accept positivistic notions of 'general statements about human actions', and acknowledges difference in perception. Bassey (1999, p.43) suggests that interpretive researchers 'recognise themselves as potential variables in the inquiry', often developing from an initial 'hunch' and becoming a more formalised research 'hypothesis', that has metamorphosed into something quite different. This metamorphosis of methodological approaches emerged in my own variable positioning experiences before adopting a methodological approach that met the needs of my research and research participants.

8.2: Methodological Journey

My methodological journey has been an emergent experience in seeking a heuristic, sensate and experiential understanding of participants with ASC in their art-making 'live art process' (Pagnes, 2011, p.1), which she depicts as the 'interaction of three fundamental factors: the biological sphere, the social-ecological one, and the inter-psychoic one'. I wanted to understand or find what was common between the NT and autistic spectrum condition (ASC) worldview. Early in my study, I ruled out quantitative research models and methodologies. As I have argued in my Literature Review and Methodology chapters, positivistic, medical and pathological models tended to exclude and alienate ASC perception by treating it as they would an illness. My observations from teaching and ethnographic experiences with ASC students led me to witness and attune to their ASC sensate and phenomenological language similar to that seen in Baggs' (2007) YouTube film. I hypothesised that an NT psychoic shift could experientially connect the NT

researcher to the sensate phenomenological language of Baggs' (2007) and others' ASC perception. Dewey (1980, p.53) states that 'the aesthetic or undergoing phase of experience is receptive, it involves surrender', which I surmise as leaving the cognitive self to attune to the emergent and suppressed, sensate, experiential self. In my research this experiential, expressive aesthetic requires the NT researcher or co-researcher to surrender or shift to a state of phenomenological and sensate experience. For my research tools, I employed Knill's (1978) phenomenological and sensate process of 'inter modal transfer' to enable the NT researcher to access a sensate phenomenological shift similar to Baggs' (2007) sensate ASC language:

When we work in a particular communication modality and directly move into another modality, using the experience and the products of the preceding process, I call that change an intermodal transfer. (Knill, 1978, p.84)

Schaverien's (2000, p.56) concept of 'scapegoat transference' hypothesises that the sensate live art process continues to be held in the art object as 'the transference embodied in the artwork' as the 'life in the picture' after the art-making process is completed. Schaverien (2000, p.56) suggests that this 'life in the picture' awaits an audience to attune to the 'life of the picture' – 'the countertransference to the picture as an object' held in the art object. Schaverien (1999, p.117) calls this an 'aesthetic countertransference' – that is, the experiential, expressive aesthetic held in the art object. Knill's (1978) process of intermodal transference enables movement of Schaverien's (2000) 'life of the picture' 'scapegoat transference' into other art processes. In my research, co-researchers performed Knill's (1978) intermodal transference by moving through a sequence of art forms, as does Halprin's (2003) 'life art process'. This entails an attuned, non-verbal, dance/movement of the scapegoat transference held in the ASC-made mask, followed by visual art making, which embeds an aesthetic countertransference into the final intermodal stage of poetry.

This intermodal process as expressive art-based research tools allowed the co-researchers to attune experientially to the 'life of the picture' held in the ASC-made art object/mask and intermodally attune to and shift the ASC live art process through a series of art processes: the final live art sequence resides in the form of poetry. McNiff (2013, p.156)

comments on his re-drawing another artist's work as a way of experiencing an 'empathetic connection that could only arise from a restoration of the place of creative enchantment'. Schaverien (1999, p.87) states that the embodied image of the 'life in the picture' 'transcends what is consciously known... the physical act of painting takes precedence... to... reveal previously unconscious aspects of the client's intra-psychic life'. My co-researchers posit that they had similar experiences to those aforementioned by McNiff (2013) and Schaverien (1999).

8.3: Co-researcher's Experience

Co-researcher Tessa (name changed) describes her intermodal experience and subsequent 'shift' into an embodied 'non- ordinary' reality through dancing, painting and making a poetic response to an ASC-made mask as a:

Deep feeling place that had this incredible swinging and moving and experiencing form and reality and heart, and dark, and deep, and flying. I think it was, I became, I became an entity of something, you know it was like it was inside me, it was also a natural spirit of something else. (Tessa, (Kilkenny), 2016, Appendix 16)

Fellow NT co-researcher, ASC mask dancer participant, Koo (name changed) describes the shift thus:

I have a very deep body sensation. Into really unknown places, places that I wouldn't go usually and it was very striking to work with the mask. I got really close, in a way that you usually don't get there and in a way unless? The mask has this magic, I can't, it would be nice to be able to put into words what the mask actually does, but it de-personifies (taking the person away) multiplies the experience so much. (Koo (Kilkenny) 2016, Appendix 16)

Koo (2016) states that she felt 'de-personified (taking the person away)' and Tessa describes 'I became an entity of something', which I suggest means they have 'let go of the controlling mind' (McNiff, 1992, p.17) through 'active imagination', a method of investigating the 'unconscious psychic process' (Jung, 1935, p. 4). Similarly, Limb et al. (2008) found that improvised creative engagement lowers the influence of the prefrontal

cortex. This can affect CC ‘processing bias’ (Happe and Frith, 2006, p.15) and, subsequently, lower EF processing (Pellicano, 2010, p.530). This prevents the filtering of ‘here and now’ sensate experience through past experiences held in the co-researcher’s memory, opening up a ‘decentred’ shift (Knill, 2005, p.83) in perception as raw sensate ‘gestalt perception’ (Bogdashina, 2010, p.53). This suggests that an expressive arts intermodal process can give NTs access to altered perceptual states through acquiring a ‘sensory gating deficit’ (Bogdashina, 2010, p.30) through the absence or muting of NT ‘inattentional blindness’ (Simons and Chabris, 1999, p.1060; Grandin, 2006, p.25) to become heuristically attuned to a place similar to ASC perception as described by Baggs (2007).

8.4: Coding as the artist, researcher, teacher, as A/R/Tographer and potentials for a person-centred pedagogy of perception

The resultant poems from the expressive art-based intermodal research tools process were further framed or coded in a way that kept the live art process intact. Craft (2015, p.167), an educationalist, speaks of embodied feelings, experience and expression as the ‘biological engine of action’. It is through the embodied experience that I have sought to code or frame my research findings. Faulkner (2009, p.27) discusses poetry as a methodology and describes her ‘research tankas’ as a form of coding derived from Japanese ‘tankas’ poems, a distilled five-line poem, as she explains:

First, one author wrote autobiographical poems, and then, another author used the poems as data to create research tankas... (distilled five-line poems)... Finally, the third and fourth authors wrote responsive poems to the grounded theory analysis and original poems. (Faulkner, 2009, p.27-28)

Galvin and Todres (2010, p.308) present a similar process to Faulkner’s ‘research tankas’. They call their poetic enquiry and phenomenological research ‘embodied interpretation’, describing this as a ‘phenomenological descriptive analysis of transcribed text’. They elaborate what they call ‘embodied interpretation’, explaining the process as ‘a body based hermeneutics that goes back and forth between language and the felt sense of the text carried in our bodies’ (Galvin and Todres, 2010, p.308). It has always been my intention to retain the live art process held in the ASC-made masks. Knill’s (1978)

concept of intermodal transference has ensured that the live art process is still held within the resultant intermodal poems. Faulkner's (2009) 'research tankas' and Galvin and Todres' (2010) 'embodied interpretation' present a form of coding that distills rather than fragments the live art process held in the extensive and triangulated intermodal poems. Galvin and Todres (2010, p.309) argue that their embodied interpretation does 'present that aliveness in ways that don't kill it' and can 'awaken not just logical understanding, but also the sense of it as it lives'.

As outlined in chapter three 3.9 -3.12, p.116 -128, I coded my intermodal poems/research findings with my clinical supervisor, Ellen Levine, in a similar way to Faulkner's (2009) tankas research and Galvin and Todres' (2010) embodied interpretation. I arrived at a distilled version of the live art process as a series of embodied interpretation tankas poems that evoke, in the reader of these poems, the heuristic essence of the live art process of my participants with ASC. To employ what is felt from these findings as an intervention in pedagogy, I revisit Craft (2015, p.167) when she states that schools traditionally 'tend not to acknowledge the body in teaching', which is something that a positivistic, reductionistic curriculum denies. Art-based researcher Springgay (2008, p.158-9) coins the term A/R/T/ography, where the a/r/t/ connect artist/researcher/teacher and 'attends to the spaces between artist, researcher, teacher'. Springgay (2008, p.xx) further posits that A/R/T/ography relates to Deleuze and Guattari's (1987) 'rhizome' and, as Deleuze (1997, p.111) states, 'Creative stuttering is what makes language grow from the middle, like grass; it is what makes language a rhizome instead of a tree.'

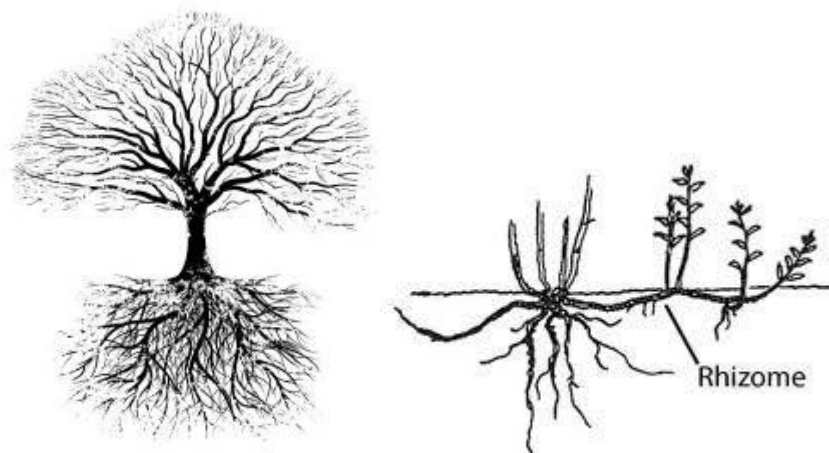


Fig. 82 Tree and rhizome

Unlike Klee's (1979, p.13-15) depiction of the artist as the trunk of a tree (Fig. 82), drawing sustenance from powerful deep-rooted cultural traditions of the past, sustaining the same cultural and traditional bias by nourishing the same growth in the crown of the tree, Bourriaud (2002, p.13) suggests that, like the rhizome, 'the artist dwells in the circumstances the present offers him'. The A/R/T/ographer artist, researcher, teacher, as does the rhizome, grows from the middle, the embodied here and now, the unfiltered sensate and experiential world view. The sensate and phenomenological spreads from the here-and-now middle, an inside-out world that creates both its own root and growth. Wallin (2009) promotes the idea of a Deleuzian pedagogy that challenges the current education curriculum of predicted outcome and reductionism, that draws upon the impacting of 'outside-in', inflexible, known truths. He urges us to adopt a Deleuzian 'rhizome' pedagogy that embraces the 'course of life' from its vital powers for change, experimentation, and 'becoming' Wallin (2009, p.2).

Abbs (2003) tells us that progressivism and modernism were dominant in the old art education paradigm of the 1960s and 70s that floundered in the 1980s. Abbs (2003, p.49) describes how the dominant progressive art education paradigm was 'a psychological paradigm of the present tense' and that the teacher's role was the 'releaser of the child's innate creativity through acts of self-expression and self-discovery'. This paradigm in art education is underpinned by authors such as Read (1954), who posits that all art works 'primarily appeal to our senses' (p.15) and that 'it is the aesthetic feelings that mark the rhythm of life' (p.58). I interject that Read (1954) can be seen as an artist, researcher, teacher A/R/T/ographer by melding the old paradigm progressive art education with Deleuzian rhizome growth, positioned from the sensed here-and-now middle as a child-centred pedagogy.

The 1980s saw the emergence and loss of a new paradigm in art education following the 1988 Education Reform Act. Abbs (2003, p.58) states that the old progressive paradigm in art education 'elevated the autonomous natural self' and that the new paradigm 'insisted on the value of culture'. Mittler (2000, p.96) mentions the impact of the 1988 Education Reform Act as having 'a powerful effect on teachers' priorities and job satisfaction'. Abbs (2003, p.59) echoes this, stating that teachers had become overrun by 'a bewildering list

of bureaucratic imperatives far removed from the actualities and potentialities of their teaching'. Speaking of the impact of these reforms as forming potential blocks to learning, Mittler (2000, p.96) suggests that they have set standards that 'too many children were unable to reach'. This and subsequent Government interventions have set a precedent of control and order that imposes and no longer empowers, sustains or holds either teacher or learner.

In a recent podcast, Levine (2016) suggests that 'chaos is when authority tries to impose an order that no longer holds' that it is holding as a means of support, for example the well-meaning imposition of overarching education policies. The forming of National Education and inclusion models of equality 2003, Every Child Matters policy, 2010, Equality and Diversity Act 2010 lack the recognition of the 'diversity of being' in their global implication of disability.

The 2006 Disability Act states that in law: 'disabled persons are not placed at a substantial disadvantage in comparison with persons who are not disabled'. This creates a confusion between equality and diversity and, in the worst cases, education policymakers provide a blanket of whole school policies that fail to accommodate a whole range of diverse disability needs. Potentially, this creates a chaotic and marginalised view of an education inclusion policy that does not recognise difference under the pretence that equality means we must all be treated equally and the same, when in fact we are all different and diverse; this is most particularly relevant for the person with autism. What might be perceived by an NT-formed pedagogy as 'supportive holding' becomes 'constraint' to ASC perception, when holding as support is such a fundamental element of safety, nurturing growth, confidence building, independence and the creative self-actualised self.

My research findings as embodied interpretation tankas research poems are alive to their origins held in the AS mask art object. This gives me a directional compass as to the kind of pedagogy appropriate in keeping the essence and diversity of the individual intact. To be able to contextualise the research process of what is felt into a narrative story, I look to Murray and Sools' (2015) 'storyline analysis'.

8.5: Storyline analysis

As previously outlined in Chapter Three's methodological road map (p.99), and Chapter Six's conceptual framework (p.193-196), storyline analysis (Fig. 83) suggests that the narrative mode makes sense of stories woven around experiences and have coherence built on a shared understanding.

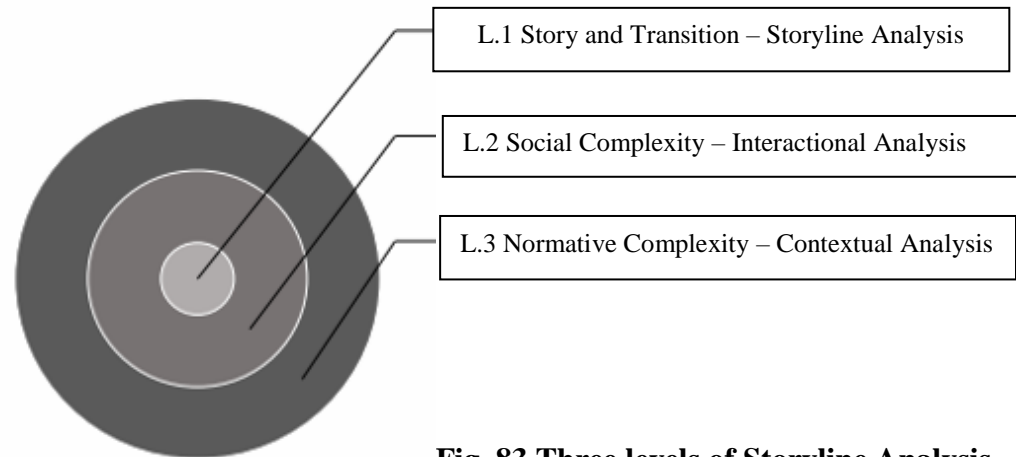


Fig. 83 Three levels of Storyline Analysis

Level 1: Story and transition. A complete storyline is comprised of five story elements that are connected into a meaningful whole: (a) setting, the background of the story; (b) agent, the main character in the story; (c) acts and events, what is done and what happens; (d) means or helpers, what helps accomplish the purpose; and (e) purpose, why or for what the story develops. (Sools et al., 2016, p.413)

Level 2: Interactional analysis. At Level 2, we analyzed how the storylines were negotiated... (a) interactional dynamics, (b) co-construction of stories, or (c) introducing personal effectiveness. (Sools et al., 2016, p.414)

Level 3: Contextual analysis. At Level 3, we compared the storylines and positioning at Levels 1 and 2 with the organizational definition... (a) professionals, (b) who work together, (c) using their strengths, (d) to achieve their goals (e) in a healthy organization. (Sools et al., 2016, p.415)

Sools and Schuman (2014) state that: Storyline analysis makes a distinction between the ‘big story’ told by one teller and the ‘small story’ with multiple tellers. As a small story storyline analysis, emergent in my research are the following small stories:

1. **The experiences of my ASC participants** as an alive art process held in the embodied interpretation tankas research poems and their artwork.

2. **The co-researcher's per se narrative discussions** and their intermodal artwork and poems.
3. **The institutional bias of positivistic education** and medical models applied to ASC perception.

For this research, the above three storylines of (1) the experiences of my ASC participants, (2) co-researcher's per se narrative discussions and (3) the institutional bias of positivistic education, can be looked at through the lens of Burke's (1969) 'Pentad of Dramatism' as a five-point guide to storyline analysis.

Sools et al. (2015) developed Burke's (1969) 'Pentad of Dramatism' to present a five-point guide to storyline analysis (Fig. 84). They entitle these phases as: Agent, Acts, Means, Setting, and Purpose. In Murray and Sools' (2015 p.141) adaptation of Burke's (1969) model, there is an additional sixth central point, the Breach. (*The breach refers to an imbalance between two storyline elements*). In this research, the breach is the part of the storyline that is incongruent with the other storylines. In the following example (Fig. 84) and Table 4, I have outlined the breached relationships between purpose as the pedagogical model of deconstructive curriculum anticipated to meet examination needs. This seems to be a feature of the breach or imbalance in relation to all of the other pentad positions: Agent, Acts, Means and Setting.

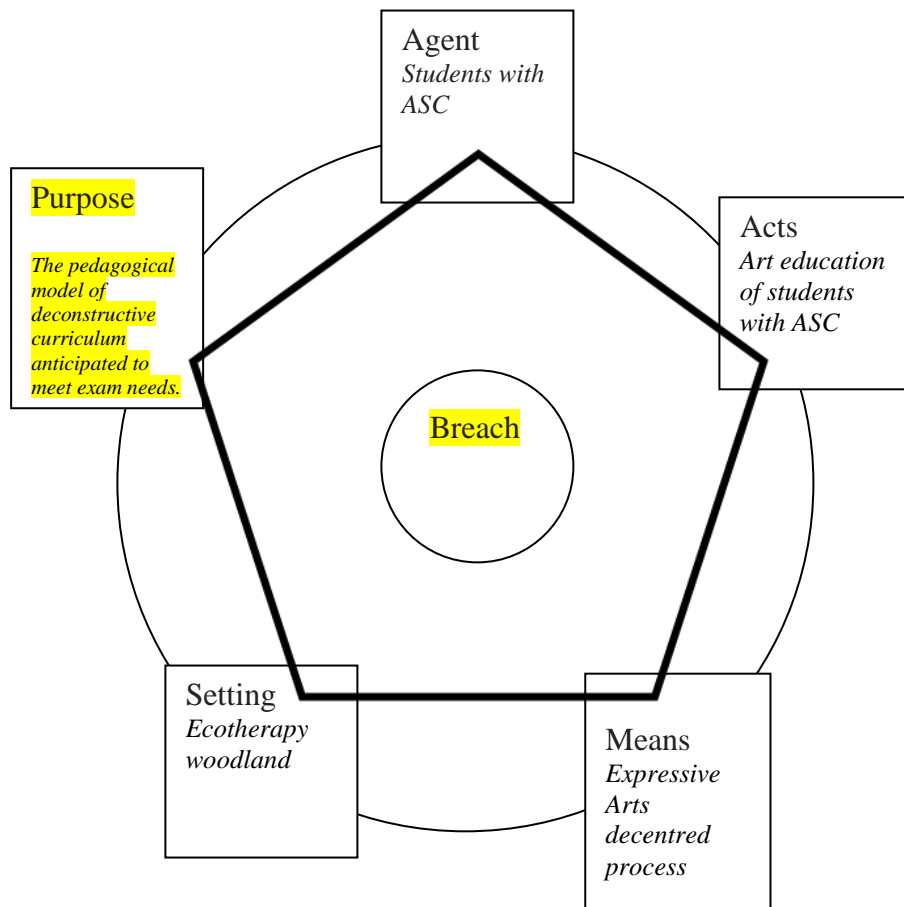


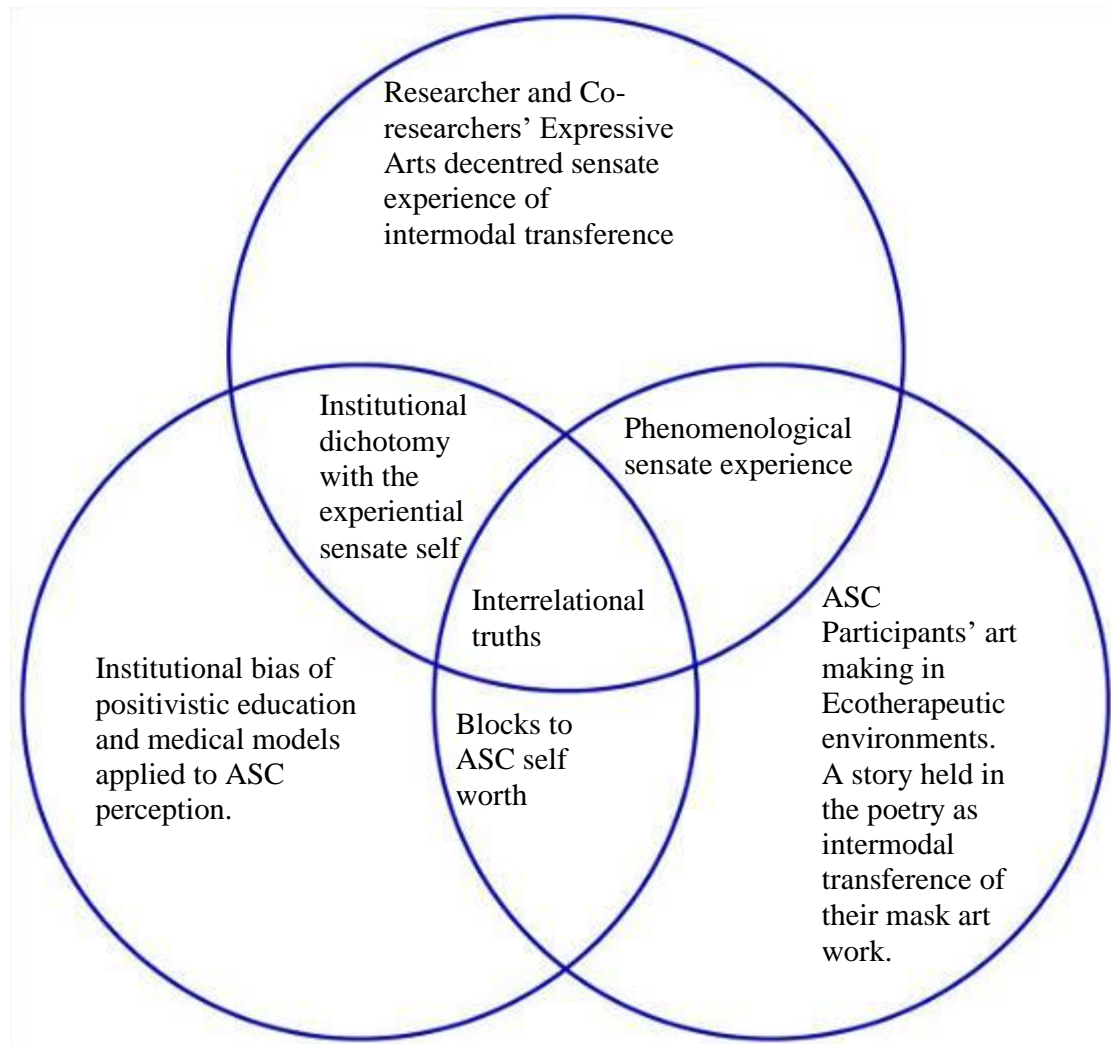
Fig. 84 Burke's (1969) Pentad of Dramatism as Storyline Analysis

Table 4: Burke's (1969) Pentad of Dramatism as Storyline Analysis

Burke's (1969) Pentad of Dramatism as Storyline Analysis				
Agent	Acts	Means	Setting	Purpose
Students with ASC	Art education of students with ASC	Expressive Arts decentred process	Ecotherapy woodland	The pedagogical model of deconstructive curriculum anticipated to meet exam needs
Breach				

It can be seen in Table 4 that there is a breach in column 5 labelled ‘Purpose’. The breach represents an imbalance between the other four storyline elements in columns 1-4. This breach informs us that different pedagogical models are required to meet ASC learning needs.

Figure 85 Multiple narrative ‘small story’ storyline analysis



The above small story storyline analysis Venn diagram (Fig. 85) depicts the three storylines of (i) the ASC participant, (ii) the institutional agenda and the researcher, and (iii) the co-researchers' stories. What becomes clear in the overlapping circles are that there are blocks to ASC engagement in a positivistic educational medical model of

education. This positivistic model disempowers ASC perception and alienates anything other than an NT perceptive position.

8.6: Reflections on Findings of EXA groups and subsequent EXA Coding

Interpretative Phenomenological Analysis (IPA) (Smith et al., 2009) coding formed emergent themes found to be held in the masks of the ASC participants after being processed through EXA research tools of intermodal movement visualising and poetic responses. These themes:

- 1) Creative freedom
- 2) Reciprocal relationships with feral collective unconscious
- 3) Constraint and impacted conditioning

when juxtaposed with Wing's triad of impairment:

- language impairment
- impaired social relationships
- impaired behavioural and the imaginative

could be seen to construct a triad of opposites or, perhaps, a symbiotic relationship between the two sides of the same coin. The same behaviour can be viewed through the dichotomised lenses of the experiential and the positivistic:

- 1) Creative freedom, **with** language impairment.
- 2) Reciprocal relationships with feral collective unconscious **with** Impaired social relationships.
- 3) Constraint and impacted conditioning **with** Impairment of the behavioural and the imaginative.

These are depicted in Table 5 below as a table of triadic insights.

Table 5 Table of triadic insights

Table of triadic insights			
	1	2	3
Wing	<i>Language impairment</i>	<i>Impaired social relationships</i>	<i>Impairment of the behavioural and the imaginative</i>
Relational aspect	<i>Limb et al. (2008) state that restriction of the language centres of the prefrontal cortex increases ability in creative improvisation.</i>	<i>Totton (2013), Roszak (1995) and Abram (2014) suggest that wildness and feral perceptions are seen as dormant facets of the human psyche, and are still part of our natural perception of 'being in' and 'part of' nature.</i>	<i>Seen through the lens of positivistic remedial interventions of 'be like us or be marginalised', ASC perception is constrained. Eisner (1972, p.189) states: 'In teaching there is a reciprocity between the conditions introduced and the type of choice available to the student.'</i>
Burrows	<i>Creative freedom</i>	<i>Reciprocal relationships with feral collective unconscious</i>	<i>Constraint and impacted conditioning</i>

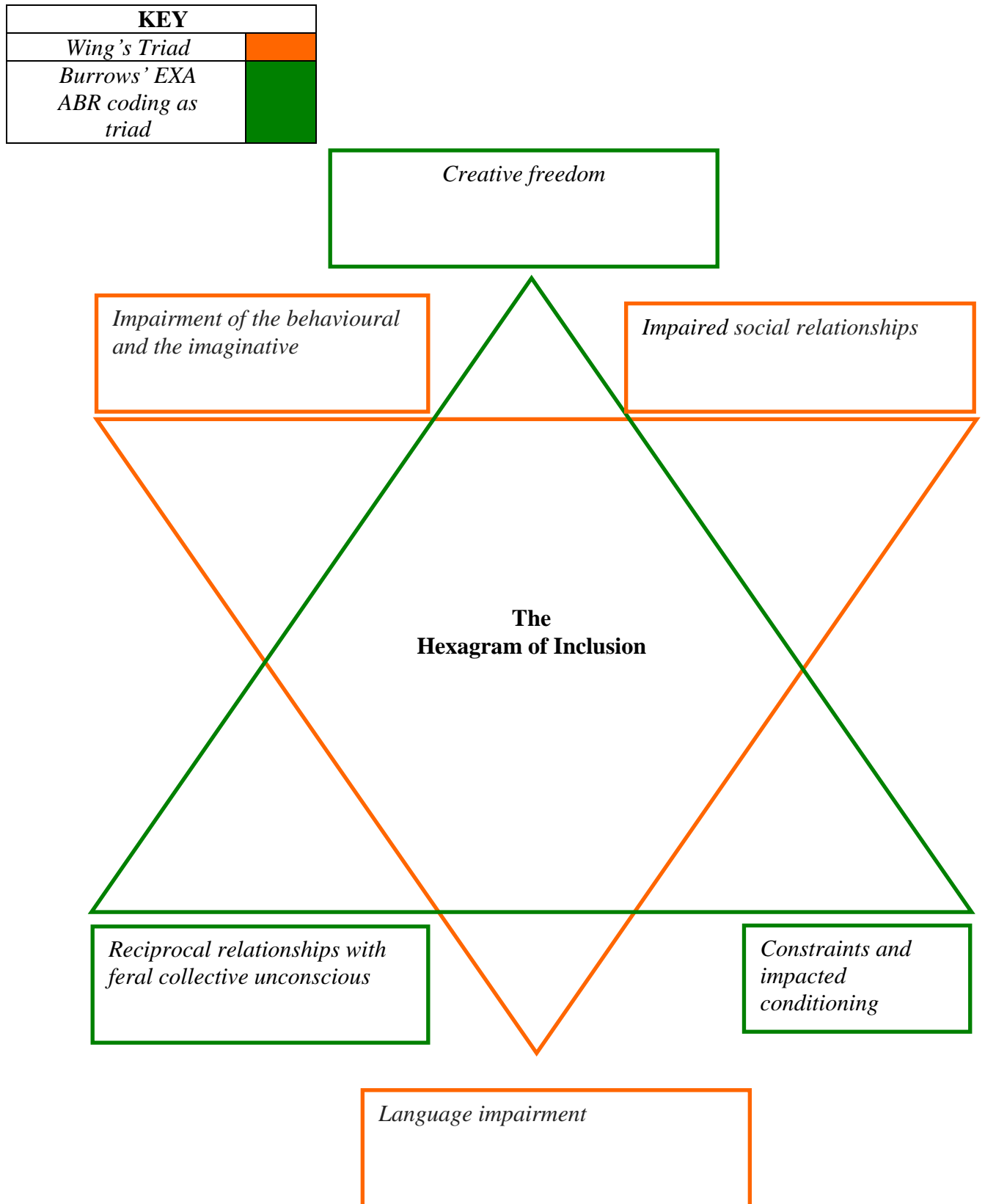
8.7: The Hexagram of Inclusion

Sherratt and Peter (2002) had provided a model of the 'Triad of Competences' by looking at what people with ASC can do and are competent at; they challenged the intrinsic exclusion of Wing and Gould's (1979) triad of impairment. I have formed a Hexagram of Inclusion (Diagram 12) through inverse juxtaposition of Wing's triad with a triadic representation of my own findings from EXA coding of the ASC participant's artwork. This highlights positivistic bias intrinsic in Wing's choice of methodology and the impact on her study as one of exclusion from the NT norm, whereas my own qualitative,

emergent sensate methodology of embodied interpretation seeks a heuristic set of ASC triadic indicators or traits. In this 'Hexagram of Inclusion' model (Diagram 12), the opposite points of the hexagonal star, for example Wing's 'language impairment' and Burrows' 'Creative freedom', support notions outlined in my Literature review in that NT filtering through the prefrontal cortex language centres can moderate or inhibit creativity. As Limb et al. (2008) have found, suppression of influence of the language centres of the prefrontal cortex enhances the ability to improvise and enhance creative freedom.

Likewise, the opposing Wing's 'Impaired social relationships' and Burrows' 'Reciprocal relationships with feral collective unconscious' uphold ecotherapeutic arguments that our inherent wildness is relational to the phenomenological and sensate self in all beings in nature. The third juxtaposition, namely Wing's 'Impairment of the behavioural and the imaginative' and Burrows' 'Constraint and impacted conditioning', are like two opposite faces of the same coin, that is as a positivistic intervention such as Applied Behavioural Analysis (ABA) might produce. I believe this to be ASC self-censored behaviour as a result of the NT demands of society and education to 'be like us'. Interestingly, this guise is soon lost in the ASC participant when engaged creatively in the outdoor woodland environment. This demonstrates the reciprocal interrelationship between the points of each of Wing's and Burrows' Triads.

Diagram 12 The Hexagram of Inclusion



8.8: How can this Intervention work in Practice?

In educational and therapeutic contexts, working with the imaginal and sensate experiential perception moves across the blocks formed through reductionistic classifying of the senses. This positivistic pedagogical model of top-down thinking alienates and excludes those who are not attuned to each other's *modus operandi*. Only by accessing those perceptions that both NT and people with ASC share is it possible to make any meaningful learning possible. Operant behavioural notions of control and of 'fitting in' offer a learning methodology that conforms to a status quo to what is considered normal. Jordan (2016, YouTube) suggests that 'The goal of education shouldn't necessarily be to make them less autistic... surely the role of education is to be as good as you can be but still as you are.' Jordan (2016) further states that education's message to the person with ASC is 'that they are not acceptable as they are and that they have to be different to be accepted'. So what can form a pedagogy that pays attention and is inclusive of the individual's perceptive needs?

8.9: Systems Thinking and Relational Holism

Ison (2008, p.143) defines the origins of systems thinking from 'concerns of organismic biologists who felt that the reductionist thinking and practice of other biologists was losing sight of phenomena associated with whole organisms'. Sterling (2003, p.159) applies this holistic concept of systems thinking to his sustainable education theories. He further suggests how systems thinking can illustrate the shift from second-order 'de-contextual separation' of I-It (Fig. 86) to third order I-Thou thinking as 'co-creation in context' (Fig. 87).

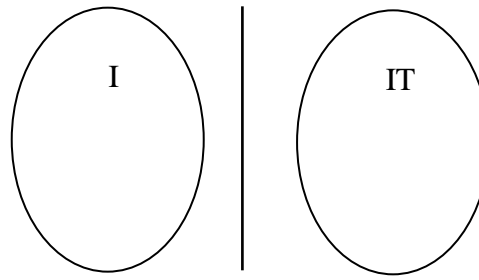


Fig. 86 I-It: De-contextual separation. Descartes' (1644) Cartesian split of mind and body

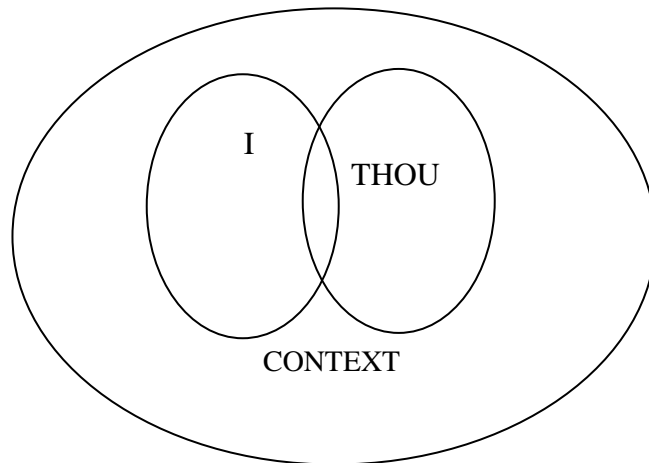


Fig. 87 I-Thou: Co-Creation nested in Context

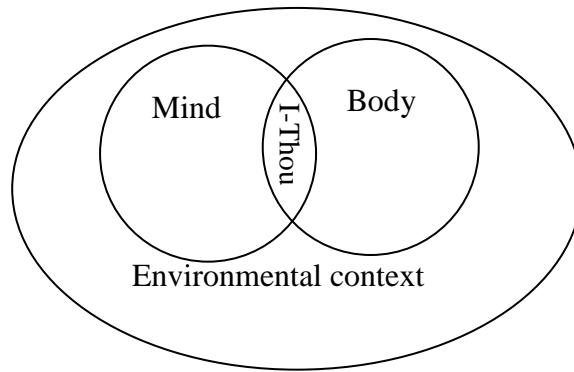
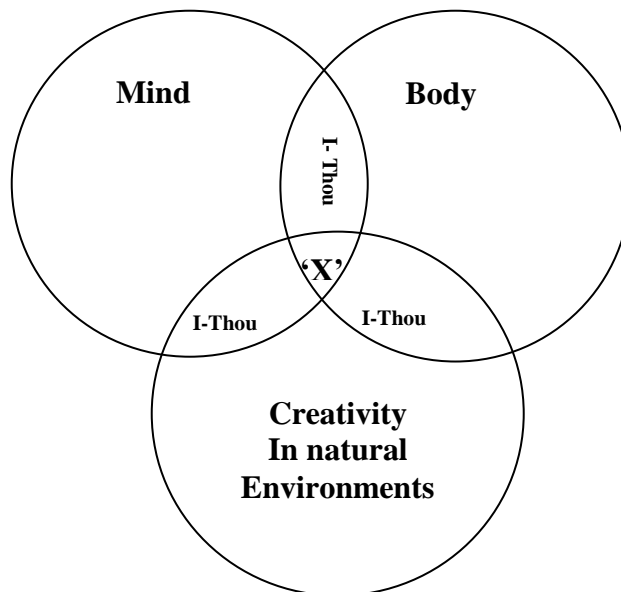


Fig. 88 I-Thou: Co-Creation nested in Environmental Context

Here in (Fig. 88), Sterling (2003) redefines Buber's (2000) I-It conceptualisation of Descartes' (1644) Cartesian split (Fig. 86) of mind and body to include mind, body and environment as an integrated I-Thou holistic, reciprocal and sensate relational experience (Fig. 87) held in and by the environment (Fig. 88)



**'X' = Integrated,
Relational and Holistic:
Thou-Thou-Thou**

Fig. 89 My own 'Thou-Thou-Thou' model. An Inclusive Triadic relationship between Mind, Body and Creativity in natural Environments, as a threefold Attuned Phenomenological Thou-Thou (Biswas, 1995) state

In this my own Interrelational model (Fig. 89), the environments of expressive arts and natural woodland illustrate that a 'Thou-Thou-Thou' position of a holistic, cooperative, co-creative, and co-existence can be held in the context of a relational, reciprocal dialogue with mind, body and environment.

I have contextualised Sterling's (2003) 'Co-creation in context' as a potential model for ASC intervention that acknowledges Baggs' (2007) perceptive ASC 'language' and Knill's (1978) decentred sensate, phenomenological as altered state perceptions. Knill et al.'s (2005) Expressive Arts intermodal architecture is explained in my literature review in Chapter Two (p.83-85 and Table 1, p.85). In this 'Thou-Thou-Thou' model (Fig. 89), the parallel processes between the relational I-Thou and Environment go further to form a phenomenological Thou-Thou-Thou (Biswas, 1995) state. This is achieved by shifting the position of environment from that of holding container to become part of an attuned, holistic, reciprocal and interrelational dialogue with mind, body and creativity in a natural environment.

The Thou-Thou-Thou model (Fig. 89) has become a three-way relational co-creation of mind, body and a primary cortex phenomenological altered state through practicing creativity in a natural environment, and can be seen to be so in the context of Baggs' (2007) YouTube film and my observations of Ivan working with art and nature. This Thou-Thou-Thou position is also witnessed with NT co-researchers' dancing ASC-made masks in an expressive arts therapy, intermodal shift or decentring into other 'non-ordinary' realities (Appendix 16). This could be likened to – and visually represented as – a Thou-Thou-Thou Model of Reciprocal Relational Perception, a potential space/language for ASC learning.

This Thou-Thou-Thou connection is the 'being' in a phenomenological altered state where attunement to self and 'other than self' as a gestalt perception (Bogdashina, 2006), takes the position of an attuned empathy that challenges the notion of 'fitting in' to a preordained social construct. Rogers' (1978, p.134) 'addressing differences in groups' suggests that 'the primary task is to enter empathically the minority world'. Whereas, Stern (1985, p.142) defines affect attunement as the 'performance of behaviours that express the quality of feeling of a shared affect state'. Stern (1985, p.142) states that

attunement is a deeper shared embodied and reciprocated feeling (Thou-Thou), rather than a constructed sense of self and ‘other than self’ (I-Thou). Similarly, methodological models for this research and in the development of teaching models that support ASC and NT mutual access must be inclusive, reciprocal and sensate in order to have validity of a heuristic attunement to ASC perception.

The expressive arts and intermodal processing models access shared, attuned, reciprocal, and sensate experiential understanding. Here – as participants Koo and Tessa have previously stated (Appendix 16) – they are able to empathise and develop an understanding of their own and each other’s embodied feelings: they experience ‘behaviours’, promoting a better understanding of their inner and outer relationship to self and in the group. The experience and reflection help form a consolidation of emotional awareness, social skills, sense of self-image and self-worth, meeting inclusion and belonging needs (Maslow, 1943). These newly ‘harvested’ (Knill et al., 2005) discovered feelings and patterns can then be developed further in the wider outside world.

8.10: Why Outside in Woodland - antidote to disassociation

The psychological pain felt by many individuals in modern society might be attributed to a perceived and profoundly felt alienation from the natural world. Initially, this separation from nature came from Descartes’ (1644) concepts of Cartesian Dualism and the separation of humankind from our natural rhythms, seasons and sustainable working with nature. This dominant paradigm has formed isolating patterns of thought behaviour and communities that are built outside of the experience of belonging in nature. By reducing all things to analytical concepts of separateness, we isolate ourselves and experience the psychological pain with feelings of emptiness and isolation, of not belonging to Gaia, the community of nature. To make the concept of the ecological self, the individual identifies him or herself as being part of, and not being outside of, apart from or separating from the natural cycles and rhythms of nature. Indeed, the ecological self is part of the community of nature with which comes responsibility to the community of the natural world and, with it, the psychological healing, connection and belonging needs.

When the needs of the ecological self are attended to and nurtured and a reconnection to the ecological self and psyche has begun, we increase and further open the senses to an interdependence between self and nature – or, better put, the recognition of the self as part of natural process and environment. When we find ourselves in this connected place of self and nature as community, a holistic healing in community, as well as the individual, occurs. Through this connection of the soul, psyche, self (mind, body, spirit) and in community in nature, we psychologically explore inwardly and outwardly. That is, we cease to internalise through our separation from nature, which is what past patterns of reductionism have encouraged us to do, and we can only psychologically explore both internally and externally because of our newfound connection and belonging to the wider psyche of ecology and nature, or Gaia.

8.11: Reflective Findings Conclusion

This project has been one of synchronicity and discovery, synchronous in that chance meetings and interventions have given the project life and direction. The emergent and sensate have run throughout the whole enquiry, which includes my personal development and project growth. In my earliest teaching experiences with people within the ASC, I felt that the tools I was given as an educator were limited and adapted from an alien world of NT perception. Nothing seemed to apply. There are two different Latin roots of the English word ‘education’: they are ‘educare’, which means to train or to mould, and ‘educere’, meaning to lead out. It is the educator’s task to lead out the ASC perceptive self that has been constrained by pedagogical models that train and impact existing truths. In education, we must lead out from the centre rhizome of the here and now, sensate experiences that we share in the phenomenological world of natural expression if we are to have a truly inclusive pedagogy.

CHAPTER NINE

DISCUSSION CHAPTER

9.1: Introduction

Bruner (1977) suggests that a 'spiral curriculum' builds upon ideas incrementally, making links and connections until the learner has grasped full understanding. If Maslow's (1993) hierarchy of needs is applied to Bruner's (1977) spiral curriculum, it would result in an outward-growing spiral that incrementally accommodated need (Fig. 90). A further reciprocation between need and learning in a holistic 'Thou-Thou-Thou' (Fig. 89) parallel spiral formation of mind, body and creativity in a natural environment (Fig. 90) could become a model that works for both NT and ASC perception. People are not ready to learn until their psychological needs are met and can grow outward from their physiological needs to self-actualising their own learning. In a compensatory curriculum of standardised targets and predicted outcomes, it is unlikely that the person with ASC can progress beyond trying to meet their safety needs (Maslow, 1993) and will not be able to progress through the increments of belonging, self-worth/esteem and the self-actualisation of their learning. Bruner's (1977, p.13) spiral curriculum implies that certain aspects of any subject or notion can be taught when individual development is ready to understand the particular increment of the whole: 'A curriculum as it develops should revisit these basic ideas repeatedly, building upon them until the student has grasped the full formal apparatus that goes with them.' What has to be considered is that the ASC students' emotional developmental and perceptual needs are dependent on the next embodied, felt, sensed and experienced notion of self in relation to the spiral curriculum in order for them to be able to move on to the next incremental step.

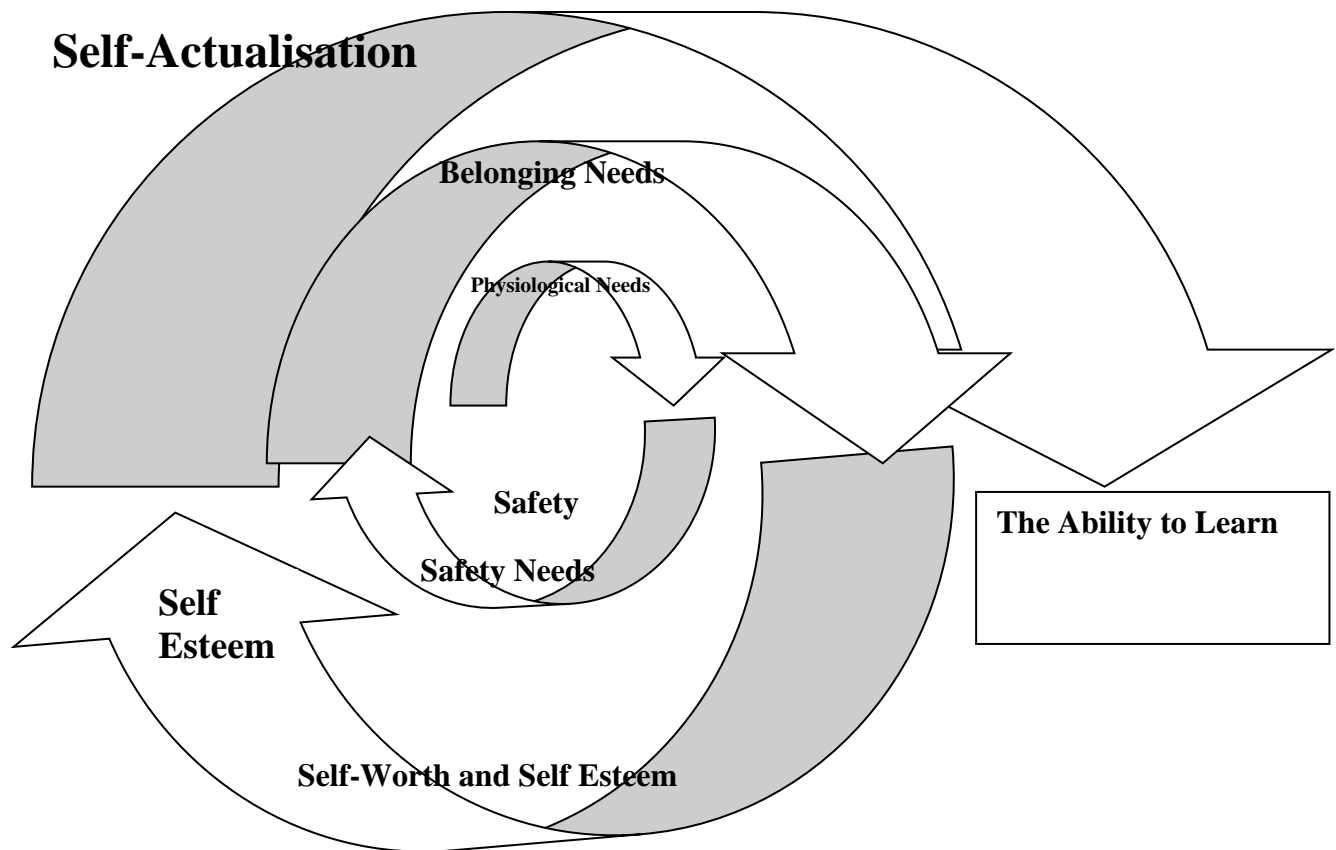


Fig. 90 A Spiral curriculum based on an Increment of Needs

Juxtaposed to a spiral curriculum of need (Fig. 90) are compensatory operant behavioural methods that work by rewarding conformity and sanctioning individuality by constraint, creating an environment where growth is limited to predetermined outcomes. These compensatory interventions are biased towards scientific, medical and pathological thinking and this way of working has hindered many inclusive and beneficent attempts to integrate autistic perception into existing models of medicine, education and social intervention. For some institutions, this becomes an overlaying of external structures in an attempt to integrate or include autistic perception into their own institutional working model. These best-fit inclusion policies often alienate further as ASC individuals are presented with a way to be that only includes them in the context of pre-existing frameworks fit for a different way of being. Inclusive policy is often undermined by exclusive processing.

9.2: Being Inclusive

To change a whole system to become truly inclusive is to understand and remodel a pedagogy of thinking and feeling; changing a core belief is perhaps too high a price for corporate or institutional bias to pay. Williams (2009, p.5), a person with autism, describes her experiences of institutional inflexibility towards power sharing of pedagogy or curriculum with ASC participant students:

There may be many reasons for these high rates of exclusion for ASC students, but one suggestion is that the colleges are not providing a person-centred approach that enables a student to have input to their own educational programme.

Williams (2009) concludes her study of Further Education Provision for Students with ASC, suggesting that educational establishments' (and curriculum planners) lack of real understanding of ASC makes it impossible to anticipate the adjustments needed to ensure a service of equality.

In post-16 education, examination and funding pressures can unintentionally form compensatory interventions that modify behaviour through cognitive thought. I am aware of some of the intrinsic bias that I, as a teacher of post-16 art and special education needs, have been influenced by and have affected my teaching style and delivery. To contextualise the educator's task of leading out the ASC perceptive self, I look towards experiential learning in the expressive arts as a remedial education intervention that forms pedagogy of perception.

9.3: Experiential Learning Underpinned by Self-Efficacy

Kolb (1984, p.21-27) interprets Lewin (1951), Dewey (1959, 1969, 1980) and Piaget (1970), three pioneers of experiential understanding, through a model of 'four quartets'. Essentially, he combines Lewin's (1951) and Dewey's (1959, 1969, 1980) theoretical models into: experience, observation, conceptualisation and active experimentation. The dynamic quadrant structure of Piaget's dimensions of experience and concept, reflection and action, underpins Kolb's (1984, p.23) model (Fig. 91) which states that:

the key to learning lies in the mutual interaction of the process of accommodation of concepts or schemas to experience in the world and the process of assimilation of events and experiences from the world into existing concepts and schemas. Learning, or in Piaget's term, intelligent adaptation results from a balanced tension between these two processes. (Kolb, 1984)

Kolb's (1984, p.23) model of experiential learning (Fig. 91) is based on the tension held between two pairs of opposite poles, which he calls the processing continuum and the perception continuum of the quadrant (Fig. 91): 'The poles of these two dimensions are equipotent modes of knowing that through dialectic transformations result in learning.'

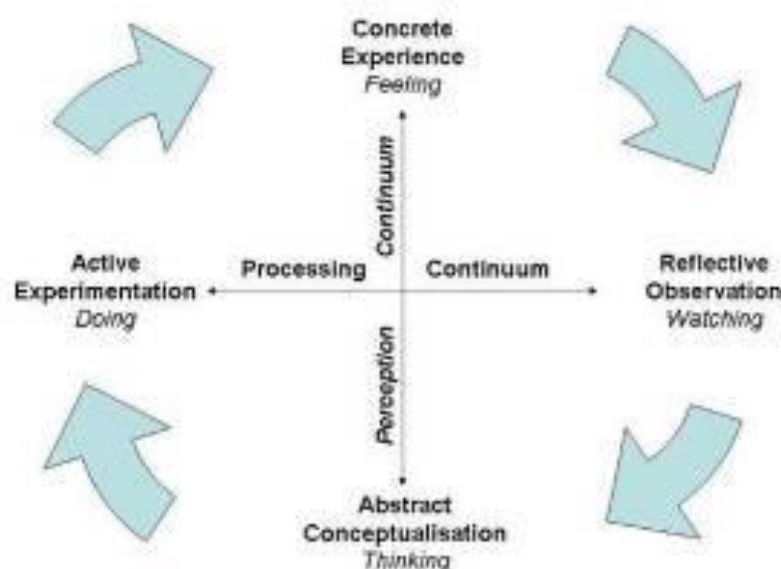


Fig. 91 Kolb's (1984) quadrant model

Circumscribing Kolb's (1984) quadrant model is a circular learning process of: Doing, Experiencing, Reflecting, and Conceptualisation (Fig.91). This rotates around the dialectic held between two sets of polarised learning structures, the 'processing continuum' and the 'perception continuum', which form a crossed structure. Differences in local and global CC mean that the person with ASC remains close to what is sensed and processes through local CC (Frith & Happe, 1989, 2006) in a sensate way in the primary cortex. NT people can access Kolb's (1984) quadrant model because they process sensed information by global CC, which filters much of their sensed information through their EF into the

associate cortex, forming cognitive abstracts and concepts that form schemas as generic understanding. For the person with autism, local coherence perception conceptualising by forming abstracts or schemas is not possible. For Kolb's (1984) quadrant model to give access to the person with ASC perception, the lower quadrant – abstract conceptualisation – is more accurately represented by sensate and embodied phenomenology, as in (Fig. 92) where the experiential is concretised if allowed to stay within the embodied sensate experience.

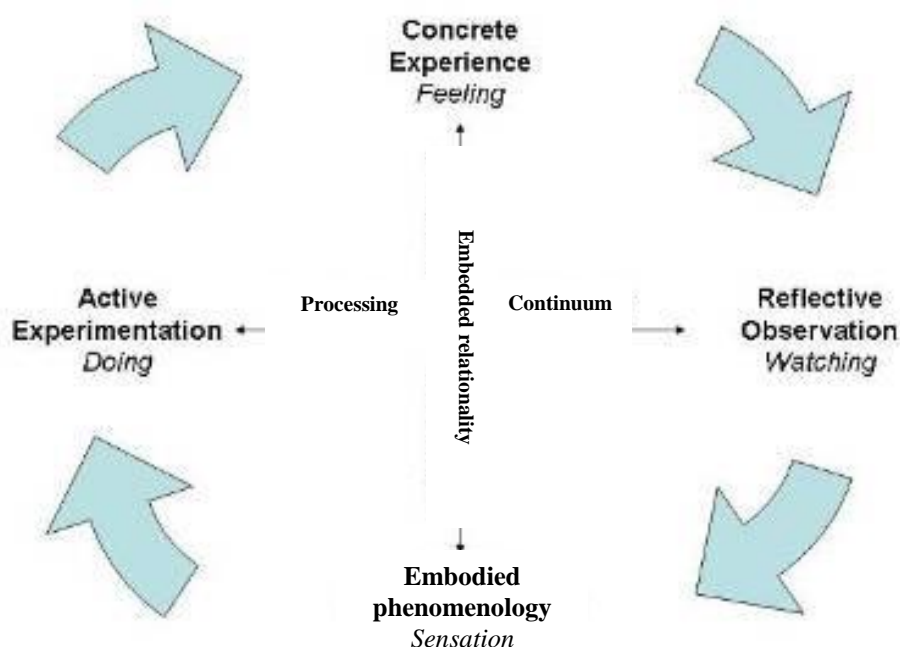


Fig. 92 Shifting Piaget's (1970) underlying dialectic in Kolb's (1984) quadrant structure

As seen in Fig. 92, Kolb's (1984) vertical axis 'perception continuum' no longer has polarised dynamic tension between 'embodied phenomenology' and 'concrete experience' and becomes a line of 'embedded relationality'. Baggs (2007) describes in her own ASC perception that she will 'look and listen and taste and smell and feel' – a sensate way of being that merges 'concrete experience' with 'embodied phenomenology' to become a concrete embodied experience of 'embodied feeling'. This, then, shifts the underlying dialectic in Kolb's quadrant structure based on Piaget's (1970) assimilation of events and

experiences into existing concepts and schemas, and can be re-modelled and underpinned by a triadic framework based on Pajares' (1996) and Bandura's (1997) triadic models of self-efficacy (Figs. 94 and 95). This triadic pedagogic model can accommodate both ASC and NT perception and is formed of three poles: (i) 'watching and witnessing', (ii) 'doing', and (iii) 'active imagination' (see Fig. 93).

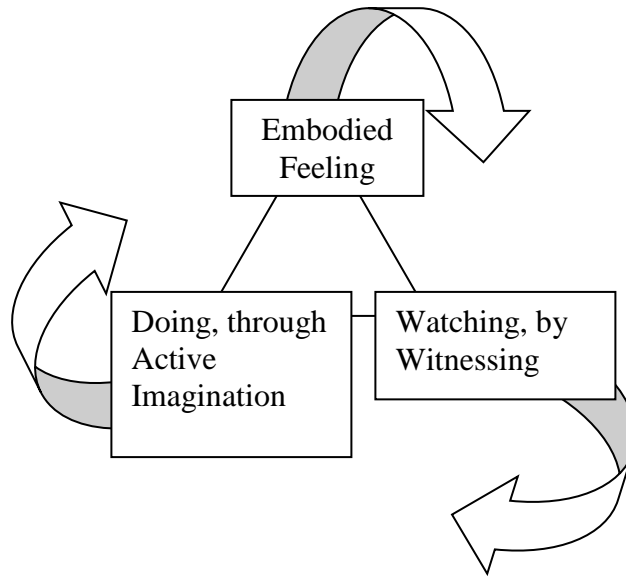
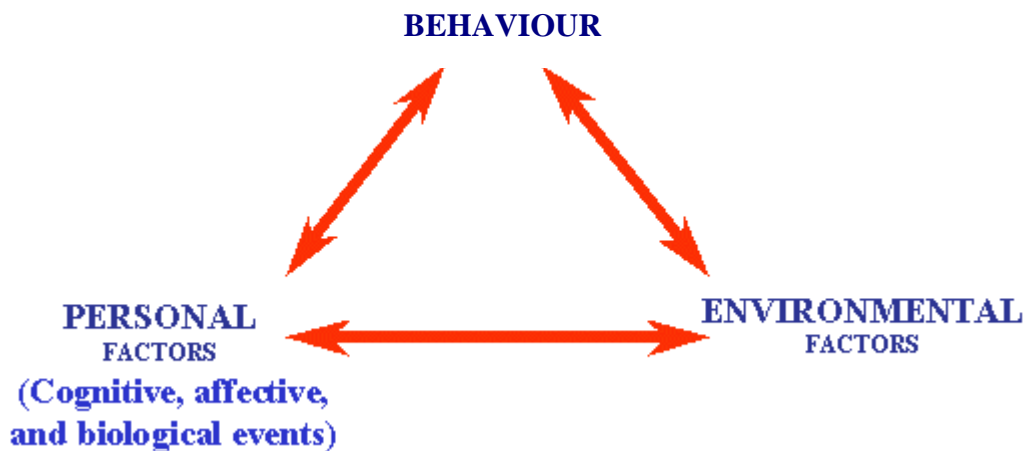


Fig. 93 My own Burrows' (2017) triadic pedagogic model of perception

My model (Fig. 93) is based on Kolb's (1984) merging of Lewin's (1951) descriptive and Dewey's (1959, 1969, 1980) phenomenological models of learning, and moves away from Piaget's (1968) underlying quadratic structural dimension of cognitive development as the dynamic perception continuum of experiential understanding. Instead, descriptive and phenomenological forms of experiential learning are overlaid onto a supporting triadic structure from the self-efficacy triadic models of Pajares (1996) and Bandura (1997) (see triadic models of self-efficacy in Figs. 94 and 95). The three relational points of this triadic model are: (i) that embodied feeling influences 'choice of behaviour', (ii) that watching by witnessing determines the 'effort people will expend on an activity', and (iii) that 'doing' through 'active imagination' influences the individual's thought patterns and emotional reactions. Learning, then, resides in an embodied and felt experiential understanding rather than the formation of the senses into cognitive concepts aligned with preordained schemas. Bandura (1986, p.221), on speaking of autistic perception, tells us that: 'Their failure to learn predicted aspects of their environment stems from difficulty in dealing with multiple information rather than from a sensory deficiency.'

From Bandura's (1986) statement about autistic perception, it can be deduced that a pedagogy of sensory and self-efficacious learning can be accessed by both ASC and NT perception through the interrelational triad of: behaviour, personal factors and environment.



Social Foundations of Thought and Action: A Social Cognitive Theory, Bandura (1986)

Fig. 94 Bandura's (1986) triadic models of self-efficacy

Similarly, Pajares' (1996) model (Fig. 95) calls this an efficacious relationship through: personal, behavioural and environmental determinants.

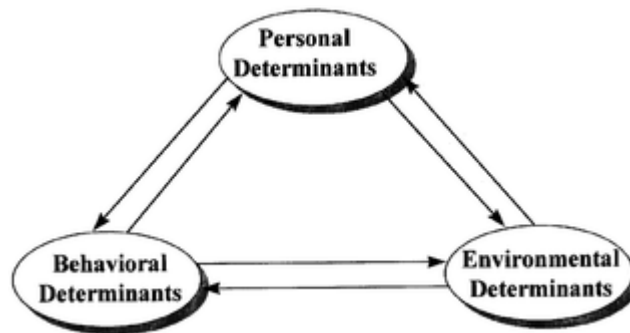


Fig. 95 Pajares' (1996) triadic models of self-efficacy

Perceptions of efficacy influence human behaviour in three ways. First, they influence choice of behaviour. People engage in tasks in which they feel competent and confident and avoid those in which they do not. Second, they help determine how much effort people will expend on an activity and how long they will persevere – the higher the sense of efficacy. The greater the effort expenditure and persistence. Finally, self-

efficacy beliefs influence individuals’ thought patterns and emotional reactions. (Pajares, 1996, p.546)

Kolb’s (1984) idea, that experiential learning takes place through the dynamic continuum between processing and perception, is nullified in ASC sensate gestalt perception, where processing is more relational between behavioural, environmental and personal factors. Parallels can be drawn between my own ‘Thou-Thou-Thou’ model of ‘An Inclusive Triadic relationship between Mind, Body and Creative Environment’ (Fig. 96) and my triadic pedagogic model (Fig. 93). Both models can accommodate ASC and NT perception and both models are formed of three poles: (i) watching and witnessing, (ii) ‘doing’, and (iii) ‘active imagination’ and (i) mind, (ii) body, and (iii) creative environment. Both models focus on what emerges from the reciprocal relationship between each of the three elements in the triadic framework. The two models might be seen to merge into a triadic structure of a Triadic Thou-Thou-Thou relationship of Self-Efficacy as Pedagogy (Fig. 96).

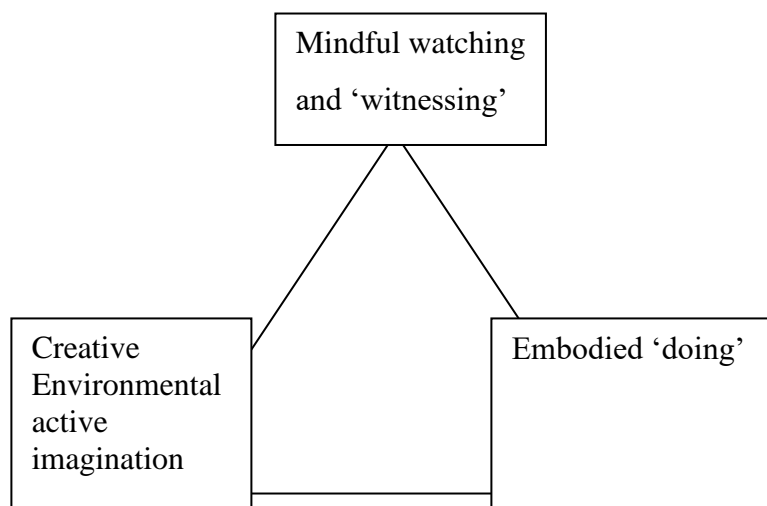


Fig. 96: Triadic Thou-Thou-Thou relationship of Self-Efficacy as Pedagogy

This triadic pedagogic model (Fig. 96) can be seen to be functioning in this project’s case study findings. For example, when Ivan is singing to the tree he is in an attuned state of Mindful watching and witnessing – or being witnessed – before moving into Embodied Doing and his decentring into the merging of a Thou-Thou-Thou state of active imagination with mind, body and creative environment as environmental active imagination. Simply put, this is Kolb’s (1984) concept of doing, feeling, watching, and thinking without the NT

filtering of sensate material to form learning through preordained abstract concepts and schemas.

Yet, much of the examination curriculum for special education students at entry level relies on simplifying a NT programme, which still adheres to Kolb's (1984) quadrant model. This model is underpinned by Piaget's (1968, p.5) underlying 'quadratic structural dimension', where the NT filtering of the sensed doing, feeling, watching, and thinking classifies feeling into finite truths as abstracts, concepts and schemas (Figs. 91 and 97). This use of concepts and schemas limits the outcome of infinite potential and forms a marginalised predicted outcome.

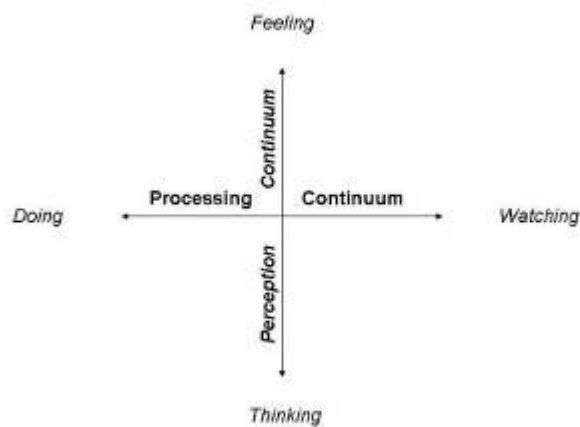


Fig. 97 Kolb's (1984) quadrant model

9.4: The Constraint of Choice and Evidence Based Predicted Outcomes in Education

A predicted outcome examination bias can also encourage the use of 'restricted conditions' teaching models that limit the potential for a variety of outcomes. Eisner (1972, p.188) speaks about how art teaching methods can impose 'restrictive conditions' where 'the teacher identifies a project and introduces it to the class'. Eisner (1972) further tells us that this way of working, by the teacher modelling the activity process to the whole class, marginalises the student's choices. He argues that, within this restricted condition working process, the student is 'no longer able to choose options or approaches other than those that were introduced by the teacher' (Eisner, 1972, p.189). Eisner (1972) develops this

argument, suggesting that there is a sliding scale between the teacher's conditions and the student's opportunities or creative choices (Fig. 98). Eisner (1972, p.189) states: 'In teaching there is a reciprocity between the conditions introduced and the type of choice available to the student.'

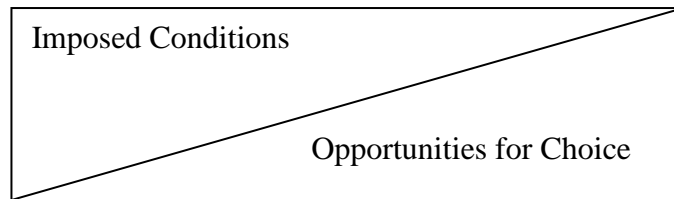


Fig. 98 The sliding scale between Imposed Conditions and Opportunities for Choice

(Fig. 98) illustrates the sliding scale – like the balance of a seesaw – between ‘imposed conditions’ and ‘opportunities for choice’, e.g. the more imposed conditions the less opportunities there are for choice. Opportunities for choice are marginalised in education models that impose conditions that influence a predicted outcome as product. Predicted outcome models have become a popular way of working in schools where fear of failing results, underperforming in league tables and spot-check Ofsted visits unintentionally impose conditions that marginalise more emergent teaching styles. In a bid to predict and control outcome, the choice of imposed condition learning models inadvertently restricts student's choice, autonomy and creativity.

My teaching position with students with ASC between the ages of 16 and 19 was predominantly reliant on government funding from Entry Level Exams. This form of examination is targeted at those who struggle to access the mainstream curriculum, such as students with special educational needs and autism. The OCR entry level 3 Unit A7 ‘Designing an Art and Craft Product’ (Appendix 14) followed an evidence-based and controlled assessment syllabus. The format of the examination is presented in three columns (Fig. 99) and as a working document (Fig. 100).

Learning Outcomes	Assessment Criteria	Examples of ways assessment criteria could be met
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Fig. 99 Evidence-based and controlled assessment syllabus format

This kind of remedial examination format leans heavily towards imposed conditions and predicted outcomes and takes away the autonomy of student choice. The OCR (2017) entry level examination suggests that:

A Record of Assessment and Evidence (RAE) must be completed for each unit achieved by the learner. Teachers/tutors must check that each assessment criterion has been successfully met by the learner before the RAE is signed and sent (with supporting evidence if appropriate) for external moderation.

Learning Outcomes	Assessment Criteria	Example of ways assessment criteria could be met
The Learner will: 1 Be able to develop ideas for an art or craft product using different sources	The Learner can: 1.1 Use sources of information to find ideas for an art or craft product 1.2 Use feedback to develop ideas	The learner shows they can use more than one source of information to find ideas for an art or craft product. Example sources could include: using magazines, newspapers, the internet, cutting out pictures. The learner shows that they can use feedback to develop ideas. Examples could include: using recommended materials, changing the size or shape of the product, adding extra detail to the product.
2 Be able to produce the final design	2.1 Develop ideas into a design of an art or craft product 2.2 Identify the resources needed to make the product	The learner shows that they can develop their ideas into a design of an art/craft product. Examples could include: drawing sketches, making notes, collecting materials and making a design board. The learner shows they can identify the resources needed to make the product. Examples could include: providing a written or verbal list of the materials and equipment needed, pointing out the

Fig. 100 Evidence-based and controlled assessment syllabus format as a working document

Faced with the climate of controlled conditions, it is so easy for the art teacher to access and develop a ready-made ‘off the peg’ format of an imposed, compensatory and conditional intervention as curriculum. Drawing and painting can be successfully taught through the compensatory schemas of ‘still life’, ‘perspective’ and ‘portraiture’. Read (1944, p.207), in discussion of the aesthetic criterion, refers to the ‘drawing master’ and the teaching style that imposes controlled conditions through judgement and positive and negative reinforcement. ‘A drawing is either ‘good’ or ‘bad’, ‘neat’ or ‘careless’, ‘accurate’ or ‘out-of-drawing’ according to a standard of naturalism, with a slight tendency to the classical idealization of the human form’ (Read, 1944, p.207).

9.5: The Drawing Master and Haptic Sense

My preferences are for a more haptic, emotional response to experience instead of this ‘drawing master’ compensatory form of art teaching that ensures a universal standard of sameness, a predicted outcome that meets a predetermined standard of an idealised world of projected norms. This ‘tick box’ examination criteria mimics a predetermined outcome that upholds an existing standard or way of being and naturalistic perception of the environment. In context of the teaching of the person with autism, this compensatory style of teaching is like some aspects of Treatment and Education of Autistic and Related Communication Handicap (TEACCH) and, certainly, Applied Behavioural Analysis (ABA). It is one of behavioural modifying that marginalises and restricts creative opportunities and choices. The creative individual, sensed experience and congruent self are lost in the making of the ‘good drawing’ as a product set against the standards of a predicted outcome. This is the educational equivalent to the medical model that rejects anything outside the norm of the Bell curve. Rousseau’s (2015, p.10) statement about the uniqueness of the ‘seeing, thinking and feeling’ of children’s drawings might be equally applied to the compensatory interventions in teaching the person with autism: ‘nothing can be more foolish than to seek to substitute our ways for theirs’.

The assessment criteria of the OCR entry level 3 Unit A7 ‘Designing an Art and Craft Product’ relies heavily on evidence of product outcome for its assessment. How does one realistically define experiential evidence for criteria 2 or 3 (Fig. 101) without conditional judgements made against predetermined predicted outcome from imposed condition

teaching methods? The haptic response and personal story are marginalised in the assessment format of evidence as predicted outcome (Figs. 99, 100 and 101), and again the compensatory message is conform or fail.

Evidence must show that you can:	Evidence location
(1) Identify at least five disciplines in the arts and crafts sector	
(2) Identify at least three sources of inspiration that artists may use to develop ideas	
(3) Identify the main phases of an arts/crafts project	
(4) Identify at least three reasons why people buy arts and crafts products	
(5) Identify three different job roles in the arts and crafts sector	

Fig. 101: OCR Evidence Record

Art historians and academies have adhered to the objective conventions of the traditional ‘drawing master’ art schemas of perspective, still life, landscape, and portraiture. This can provide a ready-made format for imposed condition teaching that meets predicted outcomes and that mimic a set of presumptions as to what art is. The following examination evidence gap sheets (Appendix 15) are presented with a portfolio of work to demonstrate the compensatory ways in which the already predicted outcome of what portraiture, perspective and light and shade are. The creative narrative element is incidental. For example, the flat, two-dimensional man on a horse (Fig. 102) and the hole in the pavement at the front of the picture plane of the perspective drawings (Fig. 103) tell us much more about the artist’s emotive self as a haptic response (Lowenfield, 1966). Read (1944, p.207) has told us that this schema format of learning conforms to a fixed ‘standard of naturalism’ and ‘classical idealisation’ that unintentionally marginalises the nature of creativity itself. As Eisner (1972) has pointed out, there is no opportunity for choice in this form of education and for the person with ASC. Again, the message is: ‘don’t explore who you are, be like us or be marginalised’.



Fig. 102 Single-point perspective drawing with added narrative



Fig. 103 Two-point perspective drawing with added narrative

My own triadic model (Fig. 104) of experiential learning is easily grasped in the therapy domain, which is often emergent and concerned with process rather than product, and is something that I believe needs to become more widespread in education.

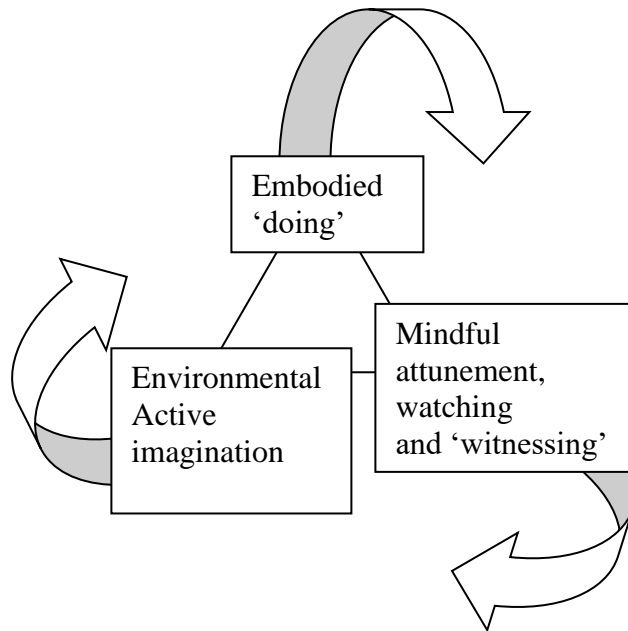


Fig. 104 my own triadic model of experiential learning

The ‘Thou-Thou-Thou’ model of experiential learning (Fig. 89) forms an underlying structure that encourages emergent experiential learning accessed through the arts and other attuned activities. Being in nature, enjoying the cooperative embodiment rather than competitive division, are activities that engage holistic and embodied forms of learning as the sensate: visual auditory and kinaesthetic (Gardner, 1993), to which I would add touch, smell, taste and the aesthetics of sensation.

The expressive and performing arts embrace this model of working when initiated from the emergent inner self. This can be seen in my case studies where:

1. Ivan spontaneously moves into song when interacting creatively with the natural environment.

2. When Jack becomes less stilted in his interactions with others whilst wearing and moving the mask in the outdoor woodland.
3. When Leonard leaves his self-censored behaviour behind and interacts fluidly with others in his group.
4. When Austin challenges rigidity of rules in his film narrative.

Marcow Speiser and Speiser (2005, p.101) speak about art-based activities ‘promoting social relatedness among individuals of different backgrounds’, which gives value to the creation of a shared, free and protected space in the teaching and inclusion of the person with autism. Teachers must rekindle their understanding of the arts as process in a climate where the arts in UK education have become marginalised in their position in the school curriculum.

Expressive Arts is one of the many so-called ‘soft’ GCSEs and A levels that Ofqual is expected to axe by 2018. The AQA Expressive Arts GCSE assessment objective 3 (OA3) states that students can:

Communicate ideas through chosen art forms, applying knowledge and understanding of how art forms relate and interact with each other, using relevant skills, techniques and compositional elements. (AO3). (AQA GCSE Expressive Arts syllabus, 2014, p.12)

It is the relationship between process and product that informs the learner of their place in the world and where they can experience potentials for change. If product and process in the arts are polarised and separated through the trend of addressing their study using the adjectives ‘soft subjects’ as quantifying value judgements, we lose the potential for change. Dewey (1938, p.48) positions that: ‘The trouble with traditional education was not that it emphasised the external conditions that enter into the control of the experiences, but that it paid so little attention to the internal factors which also decide what kind of experience is had.’

Today’s marginalisation of experiential ‘soft’ subjects, namely the arts, severs this experiential internal world of sensing and feeling to be replaced with a set of austere

external conditions that suppress experience in favour of control. One might heed Dewey (1938, p. 44) when he warns that ‘a fully integrated personality... exists only when successive experiences are integrated’. Returning to my model (Fig.104) of the triadic interaction between embodied feeling, witnessing and active imagination alongside ideas of self-efficacy (Bandura, 1925), I wonder where funding for such a model of learning for my 16 to 18-year-old participant persons with autism might now come from, when further education colleges are chasing Ofqual-approved exam funding to be able to run courses.

Throughout this study, I have become increasingly aware that, to meet the needs of those with autism, an effective intervention model must lie somewhere between education and therapy. Such a model would put the person with autism at the centre of the intervention experience. It must address the dichotomy between product and process, forming an emergent product through experiential process and reflective embodied dialogue. The arts have always worked in this way; the painter attunes, creates and allows fruition to emerge through an embodied and sensed dialogue between inner response to outer action. Aesthetics move away from the realm of cognitive judgements about beauty and become an attuned sensate understanding. As therapy, this is about being heard, understood, valued and nurtured, which provides an experiential scaffolding that educates and informs through a spiral curriculum of self-efficacy, emergent enquiry and empowerment. This is resonant of Bruner’s (1960) distinction between analytical/logical ways of relating to experience, and narrative/intuitive modes. He argues that the education system should be promoting both types of thinking, otherwise an individual’s development will be skewed.

Intuition is a valuable commodity in science – the arts and social studies – and one we should endeavour to foster in our students. (Bruner, 1960, p.67)

CHAPTER TEN

CONCLUSION

10.1: Introduction

Art and nature were places in my childhood that made sense of the world, as they are in many creation myths of humankind's place in the world, their environment and how they connect with it. My art background tradition of drawing in the landscape has enabled me to easily work in the landscape statically. In this static position, it is the attunement to nature and subsequent inner journey that moves, and this inner psychic movement is held by being static in the landscape. Abram (2010) talks about awe in landscapes; he talks about coming across a rock, a leaf, or something that resonates with something else inside himself, and it is just about that relationship, how we can be aware of our smallness and our connectedness at the same time: something that changes the perception of self and relationship with the landscape and with the world. This might be part of a journey, part of a walking journey, but recognised by being still and with whatever it is you have come across in the landscape in nature. It could be a tiny pebble, it could be a mountain, it could be a lake, and it could be a drop of rain. As a result, there is a kind of contemplative theme and a shift in perception to a more sensate way of being in the world.

10.2: PhD journey

At the outset of this PhD journey, I wanted to form a more meaningful pedagogy for my students who have autism. Many of the diagnostic models of what autism is began as medical or pathological models that treated autism as an illness, measuring the symptoms of autism against an NT norm. This has had the effect of marginalising autism as a deficit or dysfunction. This way of thinking has found its way into compensatory interventions and teaching methods for autism, such as Applied Behavioural Analysis (ABA) and aspects of TEACCH, where people with ASC are encouraged by reward and sanction to model an NT behaviour. This compensatory modelling of NT behaviour is seen as a success but denies an ASC sense of self, belonging and self-worth. This, in turn, marginalises and denies the person with autism an embodied access to their authentic and congruent, autistic behavioural self.

There are distinct differences between ASC and NT perception and processing of information. For the person with autism, Bogdashina's (2010) notion of an ASC 'sensory gating deficit' limits their ability to filter raw, sensate experience into concepts or schemas. Whereas NT 'Inattentional blindness' (Grandin, 2006) will further filter raw sensed material into EF 'concepts of inner models of reality' (Ozonoff et al., 2002; Pellicano, 2010). Central coherence (CC) (Frith, 1989; Peeters and Gillberg, 1999) differs in ASC and NT perception. NT people have global CC, where EF filtering forms concepts and schemas that represent their experience of the world, whereas people with ASC have little or no EF filtering of the sensate experience. This forms ASC local CC attention to detail, making the ASC world of experience an experiential sensation in the primary cortex. These differences indicate the requirement of inclusive education pedagogy, where both ASC and NT perceptual needs are accommodated. NT people can attune to an unfiltered sensate perception, similar to an ASC sensate perception, through a common phenomenological perception held in the expressive arts as experiential learning.

10.3: Answers to the Research Questions

My Research Question was: 'How might art and nature be cross-disciplinary social interventions for autism'. My training and practice of expressive arts therapies and ecotherapy have given me insight into another way of perceiving that remains in the sensate and experiential. I reflect on my own perceptual experience of being creative in nature in my personal journals: I attended a CAPO workshop experience of walking (or sitting) and drawing in the South Downs. Being in that decentred, open senses, phenomenological state of artistic attunement to the landscape offered me the reflective notion of not building, but noticing, of uncovering the previously unnoticed thing that had always existed as something hidden from everyday perception. Being still and drawing in situ, in an attuned, embodiment with the natural environment, seemed to enable me to immerse myself in a state of local CC perception, where attention to detail allowed a knowingness to emerge. It verified for me that NT processing loses the rawness of an embodied phenomenological experience and how, through NT filtering, classifying and a tendency to overlay an internally projected hypothesis or schema onto our perceived reality, we lose sight of our embodied experience of reality. This embodied experiential sensing put me in the space and place of the windswept landscape and tree. Therefore, for me, it was staying with the one thing – sitting with one thing, attuning and engaging with

the detail of a local CC perceived experience. Rather than searching for evidence to interpret a preconceived idea, I can't interpret it, I just stayed with the experience. It had opened up a different direction. It is within these perceptive realms that I have formed opinions about the inadequacies of reductionist 'outside in' models of learning, where knowledge is an intangible commodity of facts that are impacted from the outside culture to the inside self.

To illustrate my account of the experiential decentred, open senses, phenomenological state of artistic attunement to the landscape, I cite the following authors. Hillman (1979, p.25) argues that depth psychology implies: 'going in deep into the soul, in order to penetrate into that which is hidden'. Jung (1972, p.61-66) states that there is a deep primal need to 'represent the sensed dynamism of psychic events in a concrete way'. Simply put, Jung's (1912) concretising the psyche through art making, alongside Stern's (2002) affect attunement, is the bringing into harmony a feeling of being 'at one' with another person, (art) object and/or environment. These concepts are concerned with the pre-symbolic level of development held in the attunement to in-between areas of conscious states. Stern's (2002) affect attunement is the route to Hillman's (1972) 'imaginal' unconscious state, by attuning to the creative process in the doing or witnessing of art. Schaverien (2002, p.13-22) suggests that these 'non-material realities' and 'liminal zones' are present in the realisation of the artist's original live art process held in the art object as 'scapegoat transference'.

Similarly, my observations in Ivan's case study witnessed his attuned, embodied singing in the natural environment grow in strength and in confidence, illustrating his acceptance and engagement in his authentic ASC self. This focused my research tools to what I and others in QECSA trial groups have observed and surmised in case study and how NTs, for example co-researchers Koo and Tessa (Appendix 16), have perceived similar embodied activities. The most accurately informed data has been through the expressive arts, intermodal poetry, and its subsequent coding through research tankas and embodied enquiry. This is qualitative and experientially held in the reader/researcher's embodied perception. Notions from embodied perceptual experience are understood and can be further processed through storyline analysis in an attempt to form structure from this experiential and sensed feeling into words as language.

10.4: Conceptual conclusions

In my conceptual framework, I position that a space is needed within which those with and without ASC can enter a perceptual shift towards a shared non-ordinary reality. I proposed that a deeper form of attunement may be achieved through accessing the sensate and, perhaps, intrinsic and intuitive feral world that lies beyond the deconstructive sociocultural constraint of language as symbol, metaphor and word. Do we approach creativity and nature from our senses or through predefined schemas? In a pedagogic model that works for both ASC and NT people, participants would have to attune to what is common in both ASC and NT perceptions, that is, the sensate realm of experiential understanding, our animal selves in attunement with our wild caregiver. I have witnessed that ecotherapeutic woodland environments have the same calming traits as ‘sensory rooms’ designed as calming places for people with SEND and ASC. These ecotherapeutic environments can reduce the potential of fear in the amygdala, and subsequent dissociation from attunement to the natural caregiver, through hypersensate overstimulation. In turn, this could develop a form of somatic attunement and reciprocity with the broader environmental world, the Earth, for both ASC and NT people.

Abram (2010) refers to his own embodied perceptual experience when he speaks of a perceived animal charging at him that turns out to be a boulder rolling past him, and how a spontaneous experience of an embodied felt sensation is quicker than rational thought. What Abram refers to as ‘animal senses’ may be Siegel’s (2010, p.39) neurological term ‘interoception’, namely an embodied experience, the neural network of the body mind. This part of our human makeup has been consciously denied, yet is still within our embodied neural make-up, psyche and perception. As Maslow’s hierarchy of needs and Piaget’s processes of accommodation and assimilation suggest: our being – and all beings – seek to experience safety through equilibrium. Abram’s (2010) ‘animal senses’ and Siegel’s ‘interoception’ suggest that the interrelation of all things on many levels of perception and experience indicates the potential for an aesthetic of phenomenon. ‘Each Phenomenon has the ability to affect and influence the space around it and the other beings in its vicinity’ (Abram, 2010, p.268–269).

This holistic relationship between phenomena affects the outcome of each part of the whole and each part affects the whole. The aesthetic balance (one's experience of balance, or imbalance), has an effect on our mood and well-being. The autistic person's gestalt perception (Bogdashina, 2010) is experiencing metamorphosis with every new aesthetic change of the phenomenon in their whole environment. As a result, we can see the creative and the natural as significant in keeping the equilibrium of phenomena in a gestalt perception experience. As Bogdashina (2010 p.53) states: 'sensation without awareness of concepts'. I argue that a perceptual approach to curriculum is an appropriate interjection into ASC perception. It is an aesthetic of perceptual experience that interprets a holistic balance of ASC perceptual experience.

10.5: Practical implications

In the current context of global recession, there is a need for a readily usable intervention that is economically viable and can be used across contexts and cultures. It may be that a simple shift that includes more sensate emergent-driven curriculum and less positivistic and evidence-based pedagogy could do this. A recent emerging trend since the 2003 Every Child Matters policy is for effective UK multi-agency work, where each agent has the specific targets, procedures and standards of their own organisation. Hayes (2015, p.2414) questions the sustainability of a multi-agency approach in the current climate of de-staffing, under-funding and diverse working procedures of UK public service, social care, education and health workers, stating that: 'It's a bit like utopia. Everyone wants to go there but no one believes it is possible to attain.'

I sense that part of the problem with current interventions for ASC is in the industrialisation or mass production of the intervention models. There is an intrinsic complexity in the globalisation of these interventions that falls somewhere between mechanistic replication and cult status, driven by systems or personalities. This poses the question of ownership of practice for those professionals delivering as 'product' or 'process'. So often in my teaching career have I experienced hurried and under-funded 'cascading' or 'dissemination' of new protocols as 'Chinese whispers'. If we are serious about providing interventions for ASC, then investment in adequate training, funding and commitment is essential.

What has emerged from this study points towards formulating experiential learning for teachers, therapists and multi-agency workers to be aware of, and to be able to break out of, the NT filtering of their senses and be able to step into a multisensory experiential world held in the expressive arts. It can inform policymakers and curriculum planners that NT notions are outside of autistic perception unless steps are taken to include primary cortex, embodied, sensate, experiential and phenomenological ways of learning. I believe this to be true for an inclusive curriculum for people who have autism.

Some recent reforms and trends in the National Curriculum have removed references to how to teach, and have empowered teachers to personalise approaches for children towards attaining end of key stage expectations. However, there are still decades of pedagogic compensatory development that have oppressed emergent models of learning, forming a here-and-now UK pedagogy that is incongruous to a perceptually inclusive and progressive paradigm education model. The 1988 Education Reform Act instigated a new paradigm in art education that rejected the old progressive paradigm, and which elevated the autonomous natural self and replaced it with the promotion of the value of culture. This represents a move away from the psychology of the self as emergent person-centred education and inquiry to pedagogy of culture and society as a way of being. Forming a perceptual notion of belonging to the group culture as law, an externalised outside-in form of learning. Langer (1957, p.136) states it is the arts as ‘forms whose empirical structure echoes the structure of a form of feeling’ that give us experiential understanding. Langer’s statement presents the positivistic educationalist researcher with a difficulty in accepting that the form is held in process and perception and not in product as outcome.

Current new paradigm education that emphasises benchmarking, measurement and positioning has become a form of perceptual measuring, like psychometric assessment to measure what is felt. This takes us right back to the medical and pathological model of labelling as a form of understanding by classification. A perceptual curriculum has to involve attunement, trust, understanding, and belief in the human senses and professional evaluation. For a long time in my teaching career, I intrinsically felt that the new paradigm reductionistic pedagogy of culture and society approach was failing my students with autism, and I agree with art educationalist Hudson’s (1979, p.1) statement that ‘Creative activity is more than a mere cultural frill, it is a crucial factor of human experience, the

means of self-revelation, the basis of empathy with others; it inspires both individualism and responsibility, the giving and the sharing of experience.’ Hudson’s (1979) notion is shared with Read’s (1954) old paradigm art education pedagogy positioned from the inner, felt, sensed, inside-out world that promotes a Deleuzian rhizome, centre-out growth.

The use of expressive arts in ecotherapeutic spaces can become an integral part of a new, inclusive paradigm in education for people with autism if curriculum planners go back to forming an embodied learning that is inclusive in how all perceptive types learn. The Deleuzian (1997) concept of the rhizome indicates growth from the centre out, an inside-out emergent understanding of the world starting from a person-centred approach; what we sense and where we are in the here and now, which could be seen as a form of mindfulness. However, Philip Speiser stated in his address to the 2017 Expressive Arts Conference in Sweden that mindfulness can be over-formulaic and loses its connection to the sensate experience, which the expressive arts can enhance. Applied as an intervention for autism expressive, creative processes in natural environments can provide a pedagogy that includes autistic ways of perceiving.

Unlike compensatory interventions like Applied Behavioural Analysis (ABA), a progressive education paradigm of emergent experiential, creative and expressive arts processes, in natural environments, can provide an inclusive space where the person with autism can coexist with NT participants, in a natural non-filtered phenomenological state of being. Dewey (1938, p.89), the father of the progressive paradigm in education, held the experiential as ‘the means and goal in education’, stating that: ‘education in order to accomplish its ends both for the individual learner and for society must be based upon experience.’ Read (1943), Hudson (1979) and Ross (1983, 2011) understood the progressive and experiential in art education and the therapeutic process. Ross (2011, p.62) describes the function and interplay of art in education and therapy as: ‘powerful emotional, psychological and imaginative forces prompting the artist, the student, or the client to actualise themselves through a life enhancing series of expressive, practical creative projects of art-making and receiving’. These authors understood the creative process as an essential path to unlocking the felt and sensate in experiential learning and self-realisation.

To illustrate this point, that perception is emergent, I need to discuss my reflective process whilst delivering an Anglia Ruskin University summer school lecture on 25 August 2011. Initially, we spoke indoors about anthropocentric and ecopocentric models of perception and how we might think of the world as being outside and of our inside self being separated from it by our skin. Once outside in nature, we attuned into the natural space, in the rain, and became aware of our bodies, each other and the trees, earth and river around us and through clay, our creative interrelation with them. Students went off to make a dialogue with a ball of clay in nature. On return to the classroom, the students reflected and commented that they could have been anywhere once they had engaged in nature and the creative interrelation with the clay ball, and that they were lost in the process. Another theme was that they had got to a point in the dialogue where they were not in control of the outcome, but stayed with the process and accepted the interrelation. Their experiential learning had opened a knowingness of perception of a sensed experience.

10.6 Evaluation of the study

Finding a methodology for this study presented difficulties, as I had to trial and abandon ideas that my own NT perception would give me insight into what was happening for my students with autism. To achieve a truly heuristic understanding would require a methodology that remained in the sensate and experiential, a methodology and coding that remained in the primary cortex of sensate experience. To understand this, I had to experience the live and embodied process of experiential and phenomenological connection to my own sensate experiences. I made a personal journey that embedded the old progressive paradigm of elevating the autonomy of my natural self. Art and nature seemed to offer answers to my methodological dilemma, but there were no ‘off the shelf’ fixes. I had to wrestle with and adapt existing models. Many models of experiential or emergent theory rely at some point on a cognitive assessment that involves NT filtering of what was sensed. This took data processing or coding away from the sensate experiential understanding typical in autistic perception. Interpretive phenomenological analysis (IPA), for example, took what was phenomenologically sensed and coded through an analytical thematic analysis that relied on NT filtering through schemas.

The forming of a methodology and coding that are inclusive of autistic ways of perceiving took a long time to emerge. Through expressive art-based research tools and tankas

research coding, the process preserved a live heuristic understanding of autistic perception without losing the autistic individual through NT interpretation. This methodology emerged out of need and has provided a small but significant contribution to knowledge. It challenges models that ultimately process data through NT processing that ignore the sensate and experiential as hard data in favour of concepts and schemas. There is still much to critique in curriculum planning and examination benchmarking that appears to be exclusively focused upon NT-perceived outcomes. What I hope to have achieved here is the beginning of an understanding and formation into a truly inclusive education for ASC and NT learning and research.

10.7: Critique of my methodology

NT perceptions have formed the methodology, research tools and coding that have historically informed much of our understanding of autism. For example, Wing and Gould (1979) used a quantitative methodology in their comparative studies of data to form the triad of impairments that provides an objective platform for ASC assessment. However, as a social intervention, the triad of impairment can be seen to objectify and marginalise the person with ASC as dysfunctional or deficient. My case studies followed an emergent grounded theory of observed behaviour, where ASC participants made art in different settings. This was initially attuned to a form of phenomenological research. Moustakas (1994, p.12) explains his transcendental phenomenological approach as a study ‘free from preconceptions beliefs and knowledge of the phenomena from prior experience and professional studies’. Moustakas (1994, p.101) speaks about his second approach to the analysis of qualitative data, where coding is made after the analysis to encourage emergent theory. My own methodology approach followed this line of theory, but differed in the coding and processing of data. Moustakas (1994, p.121-122) does not approach coding in a phenomenological way, but suggests a kind of thematic analysis of listing categories by the analysis of phenomenological data based on his modification of Stevick-Colaizi-Keen’s methodology. In this model, the synthesis or coding of phenomenological data is still reliant on analysis through NT executive function filtering of the sensate data into schemas or concepts.

In my research, the theoretical sampling of textual and structural descriptions could have been coded in this way through my own or my co-researchers’ NT executive function

filtering of the sensate data held in the ASC art objects. I felt that this would deny a heuristic access to the live art process of ASC perception intrinsic in the artwork. To gain a heuristic sense of the data held in the person with ASC's artwork, the co-researchers and I had to collect data through research tools that enabled NT access to a similar perceptive state to the person with ASC's local CC. I and my co-researchers processed a perceptual understanding through intermodal expressive art-based research tools. This art-based process kept the research experience within the primary cortex and local CC and avoided further NT filtering into schemas; the resultant raw data was in the form of intermodal poetry. The final coding of these intermodal poems was through a distilled version of the live art process as a series of embodied interpretation tanka poems that evoke in the reader of these poems, the heuristic essence of my participants with autism's live art process.

My methodology can be heavily criticised for being unscientific and lacking in objectivity. I argue that, in the past, quantitative scientific interventions that perceive the sensate world of autism through the NT world of EF filtering, and subsequent coding through NT preconceptions of schemas and concepts, have formed objective truths that marginalise the individual with ASC. To step into their perceptual shoes gives us data that can become the first step towards integrative education and therapy models. (Diagram 12 Hexagram of inclusion, p.250), indicates the difference in findings between a scientific and a phenomenological approach to data analysis, and how the measured quantifying of data can exclude in its comparison to qualitative understanding of perception as a potential for inclusion. There is a potential to explore new models of ASC and a call to review current education and psychotherapy models through a local CC attention-to-detail perception through expressive art-based research tools. This would create a pedagogy that bypasses EF of schemas and concepts.

10.8: Possibilities for further research

This study has led me to question the validity of educational models based solely on NT filtering of sensate experience into schemas and concepts. My adaptation of Bruner's (1977) Spiral curriculum as scaffolding through the lens of Maslow's (1993) hierarchy of needs (Fig. 90) led me to examine Kolb's (1984) notion of experiential learning (Fig. 91). Kolb (1984) underpins his experiential learning theory with Piaget's (1970) processes of accommodation, assimilation, equilibration and schemata that process events and

experiences into existing concepts and schemas. This experiential model excludes the perceptive realm through schema and concept forming and, in turn, marginalises the person with ASC's 'language'. For this model of experiential learning to function within an ASC perception, I have reinterpreted Kolb's (1984) experiential learning model over a triadic framework based on Pajares' (1996) and Bandura's (1997) triadic models of self-efficacy (Fig. 104, 105). NT people can access Kolb's (1984) quadrant model because they process sensed information by global CC. For the person with autism, local CC perception conceptualising by forming abstracts or schemas is not possible. For Kolb's (1984) quadrant model to give access to the person with ASC perception, the lower quadrant (abstract conceptualisation) is more accurately represented by sensate and embodied phenomenology (Fig. 92), where the experiential is concretised if it is allowed to stay within the embodied sensate experience to form the self-efficacious triad, as in Figs. 93, 104 and 105.

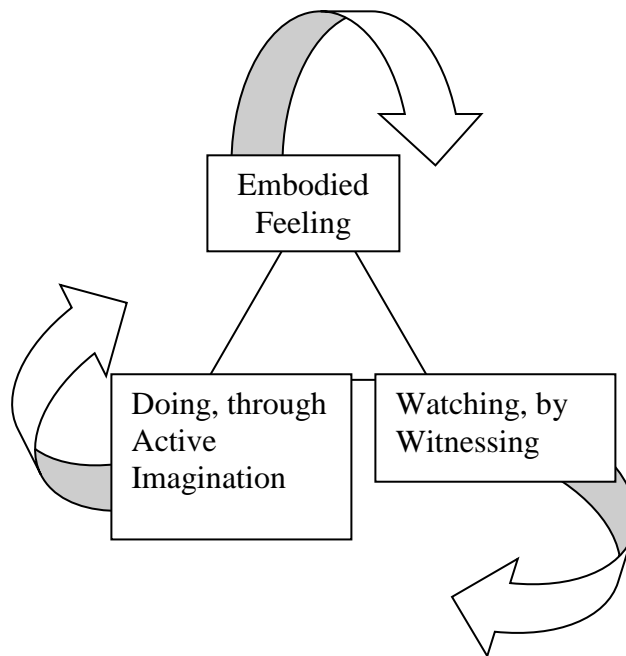


Fig. 105 Represented from Chapter Nine: My own triadic pedagogic model of perception

10.9: Contribution to knowledge

I would like to present a format for learning that is inclusive for ASC and NT learners. The physical components for such a curriculum are readily available to the grass roots teacher in the form of creative experiential learning in a free and protected space in nature. What is problematic is the intruding policies from successive governments that have marginalised the teaching professions' access to time and space where this can be delivered. When

operating within this dominant political stance, educationalists seem to have forgotten that they do own a professional expertise and have lost their autonomy of its use in progressive pedagogy. When speaking with teachers attending the MA summer school at Anglia Ruskin University July 2017, the topic of conversation turned around to how misunderstood any emergent child-centred innovation had become when seen against the backdrop of new paradigm compensatory policy. I took early retirement from my own teaching practice, where I saw the autonomy to promote such a person-centred scheme taken away by changes in government funding and policy. I sought to do what I could in my private therapy practice, where I still work with people with ASC. The mainstay in this work is the understanding for the individual with ASC that their perception of the world and their place within it is perfectly fine, and to build upon their self-worth and self-actualisation from this concept.

Teachers especially, must own their professionalism and believe in their worth. Given a beneficent prevailing wind, educators should set about constructing and facilitating an ecotherapeutic art experience outdoors as a process, and a means of assessing the products of the work of students with and without autism. This new inclusive paradigm for NT and ASC students has to include a sensate and experiential play-based pedagogy. What is essential is training for the teacher to re-ignite their own self-actualised facilitation skills, a brief experiential training in sensate and experiential learning, as Hudson's (1979) concept of 'education through the arts' could bring them out of the dogma of austerity from the past 20 years of education policy. Levine (2011) speaks of the expressive arts therapist/consultant educator/facilitator as the 'change agent', a function of the expressive arts as somewhere between therapy and education. There has to be a shift from the current curriculum of induction over experiencing, where schema and factoids preside above emergent truths. Ross (2011, p.12) states that 'It would not do simply to induct the child into the world of the arts and neglect the world of art in the child.' Fundamental to both ASC and NT development are the principles of Winnicott's (1999) playing and reality, Schon's (1983) reflective practitioner, and Stern's (2004) affect attunement, which can be seen in my triadic pedagogic model of perception (Figs. 93, 104 and 105).

My contribution to knowledge is the realisation of the need for an inclusion of perceptual understanding in the planning and delivery of pedagogy and curriculum in education and

therapy that addresses both ASC and NT perception. This embodied experiential understanding of perceptual states, that accommodate ASC local CC, can be addressed through expressive art-based models of training, that inform planners, educationalists, teachers, policy makers, psychotherapists, therapists, and medical professionals. This embodied experience will encourage and inform pedagogy and policy to the needs of a NT and ASC-accessible curriculum. Should funding and political will forbid this, then I hope to have ignited the interest of those in education, therapy and research to seek similar embodied and sensate experiences that shift their perception away from NT executive function filtering and into a brief primary cortex local CC ASC experience.

10.10: Conclusion

During this research project, I have experienced a shared sensate world where expressions between the autistic and NT perception can coexist. The co-researchers' poetic line, 'Only when I dance as a wolf in the forest can I meet you in a world of mystery', gives an idea about this shared experiential world. There are potentials for realising relational pedagogy and therapy models that draw on the experience of losing the objective self in the creative moment. I did not find scientific truths about what autism is or is not, but I felt a deep sense of connection with the live art experience of another's artwork – who happened to be autistic. These deeply felt experiences expressed in my own and in my co-researchers' tanka poems challenge existing compensatory medical and social interventions for autism.

Diagnostic styles that treat autism as an illness, rather than a different way of perceiving unintentionally, exclude the individual and inform compensatory social interventions – such as applied behavioural analysis (ABA) – where the person with autism's uniqueness is compromised to fit into NT patterns of behaviour. Scientific truths defined through NT lenses are redefined by ABR into emergent expression, where the senses are explored and inform praxis. The heuristic experience of stepping into the shoes of a person with ASC can inform new understanding and acceptance for planners and facilitators in developing creative pedagogy that includes NT and autistic worldviews in education and therapy. Rather than 'be like us' models of education and therapy, we could begin with the premise of 'allow me to step into your world' and just see what emerges and grows from centre of the rhizome of sensate experiences that we share in natural expression. Only with this

understanding can we offer a truly congruent pedagogy for those within the autistic spectrum condition.

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National Advisory Committee on Creative and Cultural Education

All Our Futures:

Creativity, Culture and Education

Report to:

the Secretary of State for Education and Employment

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Workshops and Conference experiences

Scholarship to the International Expressive arts therapy conference in Berkeley California.

Multi modal Expressive Arts Workshops with Natalie Rogers, Maria Gonzales Blue and other Tamalpa US. Facilitators, Multi modal Arts based research workshop with Mitchel Kossak and Lisa Herman. 13 to 19 March 2013.

Exploring the Mind in the Body with Professor Helen Payne. 4-6 February 2011,

Authentic Movement (AM) workshop University of Hertfordshire, Embodied

psychotherapy: Lothian Centre for Inclusive Living (LCiL) Social Model of Disability

Tamalpa UK Expressive Arts Movement at University Centre Folkestone, Kent 26-30 June 2013

5-day multimodal workshop based on Anna Halprin's 'Life art process' Self Portrait summer workshop with Lian Wilson & Audicia Lynne Morley, Tamalpa UK facilitators.

Wild Therapy weekend with Nick Totton, author of 'Wild Therapy' 5-7 July 2013. An experiential weekend exploration and celebration of therapy's wildness, its capacity to transcend the limitations we place on our own creativity and connectedness.

Carla Rice, Eliza Chandler, et al. Re*Vision, an arts-based research project and mobile media lab using A/R/T/ography arts-based research methodologies. 21 July 2013 International Society of Critical Health Psychology 8th Biennial Conference.

Accredited Practitioner in Jungian and Kalfian Therapeutic Sandplay Skills Training. A two-stage programme covering approaches to sandplay therapy, integrating theory, experiential work and practice. 14-19 July 2013.

Dr Barbara Reid's Mindful Researcher workshop at Anglia Ruskin University. 19 November 2012.

Dr Val Thomas' study into 'How researchers can use mental imagery to gain insight into how they are shaping their research and its findings'. Anglia Ruskin University. 6 December 2012.

APPENDICES

Appendix 1

ASC DSM IV Criteria

Accessed 12th March 2016 from:

<http://www.autreat.com/dsm4-autism.html>

following is from *Diagnostic and Statistical Manual of Mental Disorders: DSM IV*

(I) A total of six (or more) items from (A), (B), and (C), with at least two from (A), and one each from (B) and

[The

(C)

(A) qualitative impairment in social interaction, as manifested by at least two of the following:

1. marked impairments in the use of multiple nonverbal behaviours such as eye-to-eye gaze, facial expression, body posture, and gestures to regulate social interaction
2. failure to develop peer relationships appropriate to developmental level
3. a lack of spontaneous seeking to share enjoyment, interests, or achievements with other people, (e.g., by a lack of showing, bringing, or pointing out objects of interest to other people)
4. lack of social or emotional reciprocity (note: in the description, it gives the following as examples: not actively participating in simple social play or games, preferring solitary activities, or involving others in activities only as tools or "mechanical" aids)

(B) qualitative impairments in communication as manifested by at least one of the following:

1. delay in, or total lack of, the development of spoken language (not accompanied by an attempt to compensate through alternative modes of communication such as gesture or mime)
2. in individuals with adequate speech, marked impairment in the ability to initiate or sustain a conversation with others
3. stereotyped and repetitive use of language or idiosyncratic language

4. lack of varied, spontaneous make-believe play or social imitative play appropriate to developmental level

(C) restricted repetitive and stereotyped patterns of behaviour, interests and activities, as manifested by at least two of the following:

1. encompassing preoccupation with one or more stereotyped and restricted patterns of interest that is abnormal either in intensity or focus
2. apparently inflexible adherence to specific, non-functional routines or rituals
3. stereotyped and repetitive motor mannerisms (e.g. hand or finger flapping or twisting, or complex whole-body movements)
4. persistent preoccupation with parts of objects

(II) Delays or abnormal functioning in at least one of the following areas, with onset prior to age 3 years:

(A) social interaction

(B) language as used in social communication

(C) symbolic or imaginative play

(III) The disturbance is not better accounted for by Rett's Disorder or Childhood Disintegrative Disorder

ASC Criteria DSM V

Accessed 21st Feb 2016 From:

<http://www.autism-society.org/dsm-iv-diagnostic-classifications/#autism>

Autistic Disorder (299.00 DSM-IV)

The central features of Autistic Disorder are the presence of markedly abnormal or impaired development in social interaction and communication, and a markedly restricted repertoire of activity and interest. The manifestations of this disorder vary greatly depending on the developmental level and chronological age of the individual. Autistic Disorder is sometimes referred to as Early Infantile Autism, Childhood Autism, or Kanner's Autism (page 66).

A. A total of six (or more) items from (1), (2), and (3), with at least two from (1), and one each from (2) and (3):

1. Qualitative impairment in social interaction, as manifested by at least two of the following:
 - Marked impairment in the use of multiple nonverbal behaviours such as eye to-eye gaze, facial expression, body postures, and gestures to regulate social interaction .
 - Failure to develop peer relationships appropriate to developmental level
 - A lack of spontaneous seeking to share enjoyment, interests, or achievements with other people (e.g., by a lack of showing, bringing, or pointing out objects of interest)
 - Lack of social or emotional reciprocity
2. Qualitative impairments in communication as manifested by at least one of the following:
 - Delay in, or total lack of, the development of spoken language (not accompanied by an attempt to compensate through alternative modes of communication such as gestures or mime)
 - In individuals with adequate speech, marked impairment in the ability to initiate or sustain a conversation with others
 - Stereotyped and repetitive use of language or idiosyncratic language
 - Lack of varied, spontaneous make-believe play or social imitative play appropriate to developmental level
3. Restricted repetitive and stereotyped patterns of behaviour, interests, and activities, as manifested by at least one of the following:
 - Encompassing preoccupation with one or more stereotyped patterns of interest that is abnormal either in intensity or focus
 - Apparently inflexible adherence to specific, non-functional routines or rituals
 - Stereotyped and repetitive motor mannerisms (e.g., hand or finger flapping or twisting, or complex whole-body movements)
 - Persistent preoccupation with parts of object

B. Delays or abnormal functioning in at least one of the following areas, with onset prior to age 3 years:

- Social interaction

- Language as used in social communication
- Symbolic or imaginative play

C. The disturbance is not better accounted for by Rett's Disorder or Childhood Disintegrative Disorder.

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Asperger's Disorder (299.80 DSM-IV)

The essential features of Asperger's Disorder are severe and sustained impairment in social interaction and the development of restricted, repetitive patterns of behaviour, interest, and activity. The disturbance must clinically show significant impairment in social, occupational, and other important areas of functioning. In contrast to Autistic Disorder, there are no clinically significant delays in language. In addition there are no clinically significant delays in cognitive development or in the development of age-appropriate self-help skills, adaptive behaviour, and curiosity about the environment in childhood.

A. Qualitative impairment in social interaction, as manifested by at least two of the following:

- Marked impairment in the use of multiple nonverbal behaviours such as eye-to-eye gaze, facial expression, body postures, and gestures to regulate social interaction
- Failure to develop peer relationships appropriate to developmental level
- A lack of spontaneous seeking to share enjoyment, interests, or achievements with other people (e.g., by a lack of showing, bringing, or pointing out objects of interest to other people)
- Lack of social or emotional reciprocity

B. Restricted repetitive and stereotyped patterns of behaviour, interests, and activities, as manifested by at least one of the following:

- Encompassing preoccupation with one or more stereotyped and restricted patterns of interest that is abnormal either in intensity or focus
- Apparently inflexible adherence to specific, non-functional routines or rituals
- Stereotyped and repetitive motor mannerisms (e.g., hand or finger flapping or twisting, or complex whole-body movements)

- Persistent preoccupation with parts of objects
- C. The disturbance causes clinically significant impairment in social, occupational, or other important areas of functioning.
- D. There is no clinically significant general delay in language (e.g., single words used by age 2 years, communicative phrases used by age 3 years)
- E. There is no clinically significant delay in cognitive development or in the development of age-appropriate self-help skills, adaptive behaviour (other than in social interaction), and curiosity about the environment in childhood.
- F. Criteria are not met for another specific Pervasive Developmental Disorder or Schizophrenia.

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Rett's Disorder (299.80 DSM-IV)

The essential feature of Rett's Disorder is the development of multiple specific deficits following a period of normal functioning after birth. There is a loss of previously acquired purposeful hand skills before subsequent development of characteristic hand movement resembling hand wringing or hand washing. Interest in the social environment diminishes in the first few years after the onset of the disorder. There is also significant impairment in expressive and receptive language development with severe psychomotor retardation.

(Page 71)

A. All of the following:

- Apparently normal prenatal and prenatal development
- Apparently normal psychomotor development through the first 5 months after birth
- Normal head circumference at birth

B. Onset of all of the following after the period of normal development:

- Deceleration of head growth between ages 5 and 48 months
- Loss of previously acquired purposeful hand skills between ages 5 and 30 months with the subsequent development of stereotyped hand movements (e.g., hand-wringing or hand washing)
- Loss of social engagement early in the course (although often social interaction develops later)

- Appearance of poorly coordinated gait or trunk movements
- Severely impaired expressive and receptive language development with severe psychomotor retardation

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Childhood Disintegrative Disorder (299.10 DSM-IV)

The central feature of Childhood Disintegrative Disorder is a marked regression in multiple areas of functioning following a period of at least two years of apparently normal development. After the first two years of life, the child has a clinically significant loss of previously acquired skills in at least two of the following areas: expressive or receptive language; social skills or adaptive behaviour; bowel or bladder control; or play or motor skills. Individuals with this disorder exhibit the social and communicative deficits and behavioural features generally observed in Autistic Disorder, as there is qualitative impairment in social interaction, communication, and restrictive, repetitive and stereotyped patterns of behaviour, interests, and activities. (Page 73)

- A. Apparently normal development for at least the first 2 years after birth as manifested by the presence of age-appropriate verbal and nonverbal communication, social relationships, play, and adaptive behaviour.
- B. Clinically significant loss of previously acquired skills (before age 10 years) in at least two of the following areas:
 - Expressive or receptive language
 - Social skills or adaptive behaviour
 - Bowel or bladder control
 - Play
 - Motor skills
- C. Abnormalities of functioning in at least two of the following areas:
 - Qualitative impairment in social interaction (e.g., impairment in nonverbal behaviours, failure to develop peer relationships, lack of social or emotional reciprocity)

- Qualitative impairments in communication (e.g., delay or lack of spoken language, inability to initiate or sustain a conversation, stereotyped and repetitive use of language, lack of varied make-believe play)
- Restricted, repetitive, and stereotyped patterns of behaviour, interests, and activities, including motor stereotypes and mannerisms

D. The disturbance is not better accounted for by another specific Pervasive Developmental Disorder or by Schizophrenia.

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PDD-NOS (299.80 DSM-IV)

The essential features of PDD-NOS are severe and pervasive impairment in the development of reciprocal social interaction or verbal and nonverbal communication skills; and stereotyped behaviours, interests, and activities. The criteria for Autistic Disorder are not met because of late age onset; atypical and/or sub- threshold symptomatology are present. (Page 77-78)

This category should be used when there is a severe and pervasive impairment in the development of reciprocal social interaction or verbal and nonverbal communication skills, or when stereotyped behaviour, interests, and activities are present, but the criteria are not met for a specific Pervasive Developmental Disorder, Schizophrenia, Schizotypal Personality Disorder, or Avoidant Personality Disorder. For example, this category includes “atypical autism”– presentations that do not meet the criteria for Autistic Disorder because of late age of onset, atypical symptomatology, or sub-threshold symptomatology, or all of these.

Lorna Wing’s Types are as such:

Aloof

Most frequent subtype among the lower functioning. Most high-functioning in this group are a mixture of aloof and passive. Limited language use. Copes with life using autistic routines. Most are recognised in childhood. Independence is difficult to achieve. There may be loneliness and sadness beneath the aloofness. Rain Man is an excellent example of this subgroup.

Passive

Often amiable, gentle, and easily led. Those passive rather than aloof from infancy may fit AS. More likely than the aloof to have had a mainstream education, and their psych skill profiles are less uneven. Social approaches passively accepted (little response or show of feelings). Characteristic autistic egocentricity less obvious in this group than in others. Activities are limited and repetitive, but less so than other autistics. Can react with unexpected anger or distress. Recognition of their autism depends more on observing the absence of the social and creative aspects of normal development than the presence of positive abnormalities. The general amenability is an advantage in work, and they are reliable, but sometimes their passivity and naiveté can cause great problems. If undiagnosed, parents and teachers may be disappointed they cannot keep a job at the level predicted from their schoolwork.

Active-but-odd

Can fall in any of the other groups in early childhood. Some show early developmental course of Kanner's, some show AS. Some have the characteristic picture of higher visuospatial abilities, others have better verbal scores (mainly due to wide vocabulary and memory for facts). May be specific learning disorders (e.g., numerical). School placement often difficult. They show social naiveté, odd, persistent approaches to others, and are uncooperative in uninteresting tasks. Diagnosis often missed. Tend to look at people too long and hard. Circumscribed interests in subjects are common.

Stilted

Few, if any clues to the underlying subtle handicap upon first meeting. The features of AS are particularly frequent. Early histories vary. Normal range of ability with some peaks of performance. Polite and conventional. Manage well at work. Sometimes pompous and long-winded style of speech. Problems arise in family relationships, where spontaneity and empathy are required. Poor judgement as to the relative importance of different demands on their time. Characteristically pursue interests to the exclusion of everything and everyone else. May have temper tantrums or aggression if routine broken at home, but are polite at work. Diagnosis very often missed. Most attend mainstream schools. Independence achieved in most cases. This group shades into the eccentric end of normality.

Appendix 2: IRAS NRES CORRESPONDANCE and NHS ETHICS APPROVAL LETTER



National Research Ethics Service

Essex 2 Research Ethics Committee

Terminus House
9th Floor
The High
Harlow
Essex
CM20 1XA

Telephone: 01279 419312
Facsimile: 01279 451546

09 March 2010

Mr Kevin Burrows

Address obscured
for confidentiality

Dear Mr Burrows

Study title: 'Creativity, art and nature: relational intervention for autism'
REC reference: 09/H0302/97
Protocol Number: Version 1.0

Thank you for your recent letter, responding to the Committee's request for further information on the above research and submitting revised documentation.

The further information has been considered on behalf of the Committee by the Chair in consultation with the lead reviewers for your study.

Mental Capacity Act 2005

The members of the committee present approved the supplementary application on the basis described in the documentation submitted. I confirm that the committee has approved this research project for the purposes of the Mental Capacity Act 2005. The committee is satisfied that the requirements of section 31 of the Act will be met in relation to research carried out as part of this project on, or in relation to, a person who lacks capacity to consent to taking part in the project.

Confirmation of ethical opinion

The research continues to have a favourable opinion from this committee. It should continue to be conducted on the basis previously approved by the committee, as amended by this supplementary application. The conditions of approval issued with the committee's original favourable opinion continue to apply.

Approved documents

The final list of documents reviewed and approved by the Committee is as follows:

Document	Version	Date
Covering Letter		31 July 2009
Protocol	Version 1.0	30 July 2009

This Research Ethics Committee is an advisory committee to East of England Strategic Health Authority
*The National Research Ethics Service (NRES) represents the NRES Directorate within
the National Patient Safety Agency and Research Ethics Committees in England*

Investigator CV		
REC application	Version 2.3	30 July 2009
CV Melanie Potter		31 July 2009
Letter of invitation to participant	Version 1.0	30 July 2009
Letter from Teresa White		25 February 2009
A guide to the MCA		
Plans of Forest School/work area		
Essential Skills		
Additional Information		
Anglia Ruskin Insurance Certificate		01 August 2009
Letter from W J Scaife		03 August 2009
Letter from Janice Woodger		13 July 2009
Letter from Justine Selman		13 July 2009
Letter from Carol Stevens		26 March 2009
Email from Les Gelling		24 May 2009
Email from Gill Robinson		19 January 2009
Certificate of Employers Liability Insurance - Travellers		01 August 2008
Teaching/research assistant confidentiality agreement	Version 1.0	30 July 2009
Letter to Anglia Ruskin Students	Version 1.0	30 July 2009
Covering Letter		28 February 2010
Participant Information Sheet	Version 2.0	28 February 2010
Participant Information Sheet: Standard English version of Widget PIS and Withdrawal form	Version 2.0	28 February 2010
Participant Information Sheet: Social Story PIS	Version 2.0	28 February 2010
Participant Consent Form	Version 2.0	28 February 2010
How capacity to consent will be assessed?	Version 1.0	28 February 2010
Capacity Assessment Procedure	Version 1.0	28 February 2010
Consultee Declaration Form	Version 2.0	28 February 2010
Consultee Information Sheet	Version 2.0	28 February 2010
Withdrawal Form	Version 2.0	28 February 2010
Response to Request for Further Information		
Copies of 9 training Certificates		

Statement of compliance

The Committee is constituted in accordance with the Governance Arrangements for Research Ethics Committees (July 2001) and complies fully with the Standard Operating Procedures for Research Ethics Committees in the UK.

Feedback on the application process

Now that you have completed the application process you are invited to give your view of the service you received from the National Research Ethics Service. If you wish to make your views known please use the feedback form available on the NRES website at:

<https://www.nationalres.org.uk/AppForm/Modules/Feedback/EthicalReview.aspx>

We value your views and comments and will use them to inform the operational process and further improve our service.

09/H0302/97

Please quote this number on all correspondence

With the Committee's best wishes for the success of this project

Yours sincerely


Mr Jon Gould
Chair

E-mail: suzanne.emerton@eoe.nhs.uk

Enclosures List of names and professions of members who were present at the meeting and those who submitted written comments

Copy to: Dr Leslie Gelling
ARU
East Road
Cambridge
CB1 1PT

APPENDIX 3: MENTAL CAPACITY ACT TRAINING AND CERTIFICATION:

Essex County Council

has awarded this certificate to

Kevin Burrows

for the successful completion of the

**The Mental Capacity Act
2005: Introduction to the
MCA2005**

Training Tracker™ module on

18 December 2009

with a score of

100%

Validation Code: 28e5d03552d6e7795d1e6e28eaf1716



Essex County Council

has awarded this certificate to

Kevin Burrows

for the successful completion of the

**The Mental Capacity Act
2005: How to Assess
Capacity**

Training Tracker™ module on

18 December 2009

with a score of

100%

Validation Code: 8ed092c2f5124f2887e54003c71eb1a6



Essex County Council

has awarded this certificate to

Kevin Burrows

for the successful completion of the

**The Mental Capacity Act
2005: The Essex Approach**

Training Tracker™ module on

18 December 2009

with a score of

100%

Validation Code: d4fabcd26641bda2d9923d1d76d8c6d1d



Legal Aspects of mental capacity Bridgit Dim Blackwell . 2008 oxford P313

mental capacity assessors and best interests assessors. In addition general eligibility criteria require all assessors (other than the age assessor) to be insured in respect of any liabilities that might arise in connection with carrying out the assessment, and the supervisory body must be satisfied that they have the skills and experience and have undertaken training appropriate to the assessment they are to carry out. Mental health assessors must be approved doctors under Section 12 of the Mental Health Act 1983 or a registered medical practitioner who the supervisory body is satisfied has special experience in the diagnosis and treatment of mental disorder. Eligibility criteria for mental capacity assessors are shown in Box 13.6 and for best interests assessors in Box 13.7.

Box 13.6: Eligibility criteria for mental capacity assessors.

- Approved under S.12 of the Mental Health Act 1983.
- A registered medical practitioner who the supervisory body is satisfied has special experience in the diagnosis and treatment of mental disorder.
- An approved mental health professional.
- A social worker registered with the General Social Care Council or Care Council for Wales.
- A first level nurse registered with the Nursing and Midwifery Council (NMC) with a recordable qualification in mental health nursing.
- A first level nurse registered with the NMC with a recordable qualification in learning disabilities nursing.
- A registered occupational therapist.
- A chartered psychologist registered with the British Psychological Society and who holds a practising certificate issued by that Society.

Box 13.7: Eligibility criteria for best interests assessors.

- An approved mental health professional.
- A social worker registered with the General Social Care Council or the Care Council of Wales.
- A first level nurse registered with the NMC with a recordable qualification in mental health nursing.
- A first level nurse registered with the NMC with a recordable qualification in learning disabilities nursing.
- A registered occupational therapist.
- A chartered psychologist registered with the British Psychological Society and who holds a practising certificate issued by that Society.

Selection of assessors

A supervisory body may only select a person to carry out an assessment in any individual case where the person is not financially interested in the care of the

After MCA Certification I was able to conduct MCA tests under category C Box 13.6 'An Approved Mental Health Professional'.

Appendix 4: ASC Friendly, End of MCA Testing Participant Consent forms:

The ASC participants were asked to listen to and repeat back their understanding of the content of the following form. This information was presented in four different ways so as to assess that participant understanding was not simple repetition of the questions. The process was witnessed and counter signed by the College Counsellor who was also MCA test qualified.

Standard English version of Widget Participant information and Withdrawal form

Project title: 'Creativity, Art and Nature: a relational intervention for autism'.
Research Project leader: Kevin Burrows.

I want to ask for your permission to:

- (1) Watch what we do in forest school and other lessons and see what things you or I do that make it easier for you to learn.
- (2) I may also ask you some questions about what you do in lessons and would like to ask your permission to write down your answers in my research.
- (3) After the lesson I want to think about the things we did and write about what happened for my research.
- (4) I want to put the learning activities I saw you doing well and that you were happy with into future lessons so that everyone can learn better. I want to tell other teachers what activities did and did not work so well so that they can change what they do in lessons.
- (5) Before I can do any writing about what you do in lessons I need your permission.
- (6) I promise to keep the things I write about you very safe.
- (7) I promise not to use your name when I write about you so that other people who read what I write won't know who I write about.

If you agree to let me write about what you do in lessons and write what you say when asked questions about what you do in lessons.

Please sign your name here: AUSTIN
Date _____

Kevin Burrows signature [Signature]
Date 27-6-12

Witness Signature _____ Witness Signature obscured for confidentiality of identity
Date 27/6/12

Standard English version of Widget Participant information and Withdrawal form

Project title: 'Creativity, Art and Nature: a relational intervention for autism'.
Research Project leader: Kevin Burrows.

I want to ask for your permission to:

- (1) Watch what we do in forest school and other lessons and see what things you or I do that make it easier for you to learn.
- (2) I may also ask you some questions about what you do in lessons and would like to ask your permission to write down your answers in my research.
- (3) After the lesson I want to think about the things we did and write about what happened for my research.
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- (5) Before I can do any writing about what you do in lessons I need your permission.
- (6) I promise to keep the things I write about you very safe.
- (7) I promise not to use your name when I write about you so that other people who read what I write won't know who I write about.

If you agree to let me write about what you do in lessons and write what you say when asked questions about what you do in lessons.

Please sign your name here:

Date 19/6/12

 JACK

Kevin Burrows signature

Date 19/6/12

Witness Signature

Date 19/6/12

Witness Signature obscured for confidentiality of identity

Standard English version of Widget Participant information and Withdrawal form

Project title: 'Creativity, Art and Nature: a relational intervention for autism'.
Research Project leader: Kevin Burrows.

I want to ask for your permission to:

- (1) Watch what we do in forest school and other lessons and see what things you or I do that make it easier for you to learn.
- (2) I may also ask you some questions about what you do in lessons and would like to ask your permission to write down your answers in my research.
- (3) After the lesson I want to think about the things we did and write about what happened for my research.
- (4) I want to put the learning activities I saw you doing well and that you were happy with into future lessons so that everyone can learn better. I want to tell other teachers what activities did and did not work so well so that they can change what they do in lessons.
- (5) Before I can do any writing about what you do in lessons I need your permission.
- (6) I promise to keep the things I write about you very safe.
- (7) I promise not to use your name when I write about you so that other people who read what I write won't know who I write about.

If you agree to let me write about what you do in lessons and write what you say when asked questions about what you do in lessons.

Please sign your name here:

Date 18/6/12

IVAN

Kevin Burrows signature

Date 18/6/12

Witness Signature

Date 18/6/12

Witness Signature obscured for confidentiality of identity

Standard English version of Widget Participant information and Withdrawal form

Project title: 'Creativity, Art and Nature: a relational intervention for autism'.
Research Project leader: Kevin Burrows.

I want to ask for your permission to:

- (1) Watch what we do in forest school and other lessons and see what things you or I do that make it easier for you to learn.
- (2) I may also ask you some questions about what you do in lessons and would like to ask your permission to write down your answers in my research.
- (3) After the lesson I want to think about the things we did and write about what happened for my research.
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- (5) Before I can do any writing about what you do in lessons I need your permission.
- (6) I promise to keep the things I write about you very safe.
- (7) I promise not to use your name when I write about you so that other people who read what I write won't know who I write about.


If you agree to let me write about what you do in lessons and write what you say when asked questions about what you do in lessons.

Please sign your name here: LEONARD
Date _____

Kevin Burrows signature [Signature]
Date 15/6/12

Witness Signature _____ Witness Signature obscured for confidentiality of identity
Date 15/6/12

Appendix 5: NHS Ethics Format Participant information sheet Part one and Part two, and Participant Consent Forms in NHS REC format:

 **Anglia Ruskin University**
Cambridge & Chelmsford

Chelmsford Campus
Bishop Hall Lane
Chelmsford
CM1 1SQ

T: 0845 271 3333
Int: +44 (0)1245 493131
www.anglia.ac.uk

**PARTICIPANT INFORMATION SHEET
PART ONE**

STUDY TITLE: "Relational learning in autism, art and nature".

Name of Main Researcher / Chief investigator: Kevin Burrows

Obscured for confidentiality of identity reasons

Dear Participant,

I am leading this research project with a research team from Anglia Ruskin University which is part of my PHD Education qualification entitled: "**Relational learning in autism, art and nature**"

INVITATION:

We would like to invite you to take part in our research study. Before you decide, we would like you to understand why the research is being done and what it would involve for you. **One of our team will go through the information sheet with you and answer any questions you have.** We'd suggest this should take about 20 minutes, talk to others about the study if you wish. (Part 1 tells you the purpose of this study and what will happen to you if you take part. Part 2 gives you more detailed information about the conduct of the study). Ask us if there is anything that is not clear.

It is up to you to decide to join the study. We will describe the study and go through this information sheet. If you agree to take part, we will then ask you to sign a consent form. You are free to withdraw at any time, without giving a reason. This would not affect the standard of care you receive.

PARTICIPANT INFORMATION SHEET V2 February 2010



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PART TWO OF THE INFORMATION SHEET

WHAT IF NEW INFORMATION BECOMES AVAILABLE?

Sometimes we get new information about the teaching and learning through research studies of what is going on in the lesson and teaching being studied. If you decide to continue in the study your researcher / teacher may ask you to sign an agreement outlining your agreement to partake in the research study.

WHAT WILL HAPPEN IF I DON'T WANT TO CARRY ON WITH THE STUDY?

If you decide not to carry on, your researcher / teacher will make arrangements for your education to continue as usual but without your participation in the research study. We will tell you if the study is stopped for any reasons, this will not stop your ongoing education. If you choose not to carry on with the research you can choose if your previously collected data can be used in the study or not.

WHAT IF THERE IS A PROBLEM?

If you have a concern about any aspect of this study, you should ask to speak to the researchers who will do their best to answer your questions. The Main Researcher: Kevin Burrows can be contacted in person as your researcher / teacher. Or written to at:

Obscured for confidentiality reasons

Or the Research study Supervisor Dr Melanie Peter, Anglia Ruskin University,
Chelmsford Campus, Bishop Hall Lane, Chelmsford CM1 1SQ

Obscured for confidentiality reasons

Agreement to participate in this research does not compromise your legal rights.

PARTICIPANT INFORMATION SHEET V2 February 2010

5

WILL MY TAKING PART IN THIS STUDY BE KEPT CONFIDENTIAL?

All information which is collected about you during the course of the research will be kept strictly confidential, and any information about you which leaves SEEVIC College files will have your name and address removed so that you cannot be recognised.

Any information/data/samples that are collected from you, including video, sound and photography, will be confidential, names and other means of identification will be changed. It is hoped to benefit and produce more appropriate teaching models, styles and pedagogy for those with ASD from your taking part. All data from your participation in the project will be kept confidential through anonymity and secure storage of data.

Data collected during the study may be sent to associated researchers to countries where the laws don't protect your privacy to the same extent as the law in the UK but the researcher will take all reasonable steps to protect your privacy ensuring that your details will be confidential and that names and other means of identification will be changed. All disclosures from you research and interview data are confidential with the exception to disclosures about harm to self or others, or 'at risk', or 'child protection' issues. Such disclosures will be passed on to the appropriate person within the SEEVIC College care provision in accordance to the usual 'Every Child Matters' guidelines.

INVOLVEMENT OF THE GENERAL PRACTITIONER / FAMILY DOCTOR (GP)

A copy of this information sheet will be sent to inform your GP of your participation in the research.

WHAT WILL HAPPEN TO THE RESULTS OF THE RESEARCH STUDY?

Anonymised data will be available to the public in the following ways:

- PhD dissertation will be in the University library and possible internet e-journal. Should further anonymity be required PhD dissertation can be 'Ring Fenced' to the College Library.
- The reporting and dissemination of the results of the study will in the first instance be part of a PhD Education research degree.
- I aim to publish in abstracts, posters, journals and wider peer review academic publication and conference presentation.
- Radio T.V. and film reports.
- Published journals, books, papers, presentations.
- Peer reviewed scientific journals
- Internal report
- Conference presentation
- Publication on website
- Other publication
- Submission to regulatory authorities



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All of the above data will be anonymised so that any information/data/samples that are collected from you will be confidential, your name and other means of identification will be changed.

WHO IS ORGANISING AND FUNDING THE RESEARCH?

The research is self funded by Kevin Burrows as part of his PhD Educational research qualification with Anglia Ruskin University.

WHO HAS REVIEWED THE STUDY?

All research in the NHS is looked at by independent group of people, called a Research Ethics Committee, to protect your interests. This study has been reviewed and given favourable opinion by 'Essex 2' Research Ethics Committee.

FURTHER INFORMATION AND CONTACT DETAILS

1. General information about research.

If you have a concern about any aspect of this study, you should ask to speak to the Chief Investigator of research who will do their best to answer your questions

Obscured for confidentiality of identity reasons

2. Specific information about this research project.

Obscured for confidentiality of identity reasons



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Cambridge & Chelmsford

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T: 0845 271 3333
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www.anglia.ac.uk

Centre Number: Study Number:
Participant Identification Number for this study:

***If you wish to withdraw from the research, please complete the form below
and return to the main investigator named above.***

NAME OF PARTICIPANT:

Title of the project: "Relational learning in autism, art and nature".

Obscured for confidentiality of identity reasons

Title of Project:

I WISH TO WITHDRAW FROM THIS STUDY

Signed: _____ Date: _____

When completed: 1 (original) to be kept in care record, 1 for consultee; 1 for researcher site file.



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Centre Number: Study Number:
Participant Identification Number for this study:

Participant Consent Form

NAME OF PARTICIPANT:

Title of the project: "Relational learning in autism, art and nature".

Obscured for confidentiality of identity reasons

Members of the research team: Melanie Peter, Heather Meacock, Sara Knight,
Anglia Ruskin University

Please
initial box

1. I confirm that I have read and understand the information sheet dated February 2010, version 2 for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. ☒
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason, without my education, care or legal rights being affected. ☒
3. I understand that relevant sections of the notes and data collected during the study, may be looked at by individuals from Anglia Ruskin University, from regulatory authorities or from the NHS Trust, where it is relevant to my taking part in this research. I give permission for these individuals to have access to my records. ☒
4. Obscured for confidentiality of identity reasons, members of the research team, Anglia Ruskin University, my D.P. authorities from the NHS trust and care profession being informed of their participation in the study. ☒
5. I agree to take part in the above study. ☒
6. I consent to use of audio/video-recording and photography, with possible anonymised use of verbatim quotation or use of anonymised audio/video-recording and still photographs. ☒

Name of participant (print).

AUSTIN

Date 27/6/12

Name of witness (print).

Witness Signature obscured for confidentiality of identity

27.6.12

Participant consent form

Version 2 February 2010



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Centre Number: Study Number:
Participant Identification Number for this study:

Participant Consent Form

NAME OF PARTICIPANT:

Title of the project: "Relational learning in autism, art and nature".

Obscured for confidentiality of identity reasons

Members of the research team: Melanie Peter, Heather Meacock, Sara Knight,
Anglia Ruskin University

1. I confirm that I have read and understand the information sheet dated February 2010, version 2 for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.
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4. I agree that my name will be obscured for confidentiality of identity reasons and I will be informed of their participation in the study.
5. I agree to take part in the above study.
6. I consent to use of audio/video-recording and photography, with possible anonymised use of verbatim quotation or use of anonymised audio/video-recording and still photographs.

Please
initial box



Name of participant (print)...

LEONARD

Date... 18-06-12

Name of witness (print)...

Witness Signature obscured for confidentiality of identity

Date... 18/6/12

Participant consent form

Version 2 February 2010



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Centre Number: Study Number:
Participant Identification Number for this study:

Participant Consent Form

NAME OF PARTICIPANT:

Title of the project: "Relational learning in autism, art and nature".

Obscured for confidentiality of identity reasons

Members of the research team: Melanie Peter, Heather Meacock, Sara Knight,
Anglia Ruskin University

Please
initial box

1. I confirm that I have read and understand the information sheet dated February 2010, version 2 for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. ☒
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason, without my education, care or legal rights being affected. ☒
3. I understand that relevant sections of the notes and data collected during the study, may be looked at by individuals from Anglia Ruskin University, from regulatory authorities or from the NHS Trust, where it is relevant to my taking part in this research. I give permission for these individuals to have access to my records. ☒
4. Obscured for confidentiality of identity reasons College, members of the research team, Anglia s from the NHS trust and care profession being informed of their participation in the study. ☒
5. I agree to take part in the above study. ☒
6. I consent to use of audio/video-recording and photography, with possible anonymised use of verbatim quotation or use of anonymised audio/video-recording and still photographs. ☒

Name of participant (print)

 IVAN

Date 18/6/2012

Name of witness (print).

Witness Signature obscured for confidentiality of identity

18/6/12

Participant consent form

Version 2 February 2010



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Centre Number:

Study Number:

Participant Identification Number for this study:

Participant Consent Form

NAME OF PARTICIPANT:

Title of the project: "Relational learning in autism, art and nature".

Obscured for confidentiality of identity reasons

Members of the research team: Melanie Peter, Heather Meacock, Sara Knight,
Anglia Ruskin University

Please
initial box

1. I confirm that I have read and understand the information sheet dated February 2010, version 2 for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. ☒
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason, without my education, care or legal rights being affected. ☒
3. I understand that relevant sections of the notes and data collected during the study, may be looked at by individuals from Anglia Ruskin University, from regulatory authorities or from the NHS Trust, where it is relevant to my taking part in this research. I give permission for these individuals to have access to my records. ☒
- Obscured for confidentiality of identity reasons : college, members of the research team, Anglia
from the NHS trust and care profession being
informed of their participation in the study. ☒
5. I agree to take part in the above study. ☒
6. I consent to use of audio/video-recording and photography, with possible anonymised use of verbatim quotation or use of anonymised audio/video-recording and still photographs. ☒

Name of participant (print)

Witness Signature obscured for confidentiality of identity

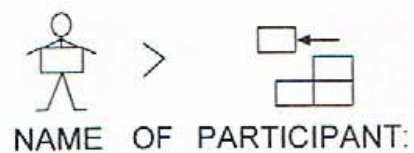
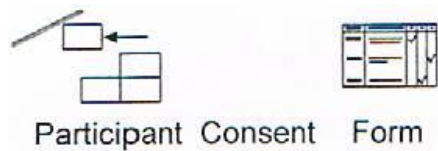
Date: 19.6.12

Name of witness (print)

Participant consent form

Version 2 February 2010

Widget Makaton version of NHS approved wording and format Participant consent form
V2:



Address obscured for confidentiality












Members of the research team: Melanie Peter, Sara Knight Anglia




Ruskin University

1. I agree to take part in the above research






I have read the Participant Information Sheet which is attached to this form. I understand what my role will be












 in this research, and all my questions have been












 answered to my satisfaction.

2















 2. I understand that I am free to withdraw














 from the research at any time, for any reason and without

prejudice.

3








 3. I have been informed that the confidentiality of the

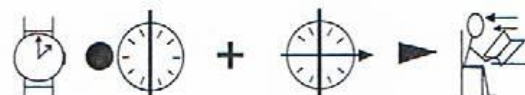






 information I provide will be safeguarded.

4



4. I am free to ask any questions at any



time before and during the study.

5



5. I have been provided with a copy of this form







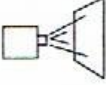
and the Participant Information Sheet.





Data Protection: I agree to the University processing personal






data which I have supplied. I agree to the processing of

 such data for any purposes connected with the Research Project






 as outlined to me*











 Name of participant

(print).....Signed.....Date.....

 Name of witness

(print).....Signed.....Date.....






 YOU WILL BE GIVEN A COPY OF THIS FORM TO KEEP








If you wish to withdraw from the research, p

form below and return to the main investigator named







Title of Project: "Inclusive social learning context



environments as effective intervention for people







I WISH TO WITHDRAW FROM THIS STUDY



Signed: _____



Date: _____

Appendix 6: Co-Researchers Consent forms. QECSA Participant Consent form

Address obscured for confidentiality

RELEASE FORM

Project name: *'Dialogue and reciprocity with Nature'*

Date: 27th – 28th March 2010

Interviewer: Kevin Burrows

Name of Participant: _____

Address: _____

Email _____

Telephone number: _____

Date of birth: _____

Professional status: _____

By signing the form below, you give your permission for anonymised use of dialogue and/or photo made during this project to be used by Kevin Burrows for research, publication, and educational purposes including publications, exhibitions, World Wide Web, and presentations.

By giving your permission, you do not give up any copyright or performance rights that you may have. I agree to the uses of these materials described above, except for any restrictions, noted below.

Name (please print): _____

Signature: _____

Date: _____

Researcher's signature: _____

Date: _____

Restriction description: _____

Your dialogue and identity will automatically be kept confidential. However I anticipate that in some incidences for purposes of validity I may ask you if I can quote you directly using your name and professional status.

If you agree that I may contact you further asking for your approval to use your name and professional status please print your name and sign below.

Print _____

Signature _____

Address obscured for confidentiality

RELEASE FORM

Project name: *'Dialogue and reciprocity with Nature'*

Date:

Interviewer: Kevin Burrows

Name of Participant:

Address:

Email:

Telephone number:

Date of birth:

Professional status: Reception Class Teacher

By signing the form below, you give your permission for anonymised use of dialogue and/or photographs made during this project to be used by Kevin Burrows for research, publication, and educational purposes including publications, exhibitions, World Wide Web, and presentations.

By giving your permission, you do not give up any copyright or performance rights that you may hold.

I agree to the uses of these materials described above, except for any restrictions, noted below.

Name (please print):

Signature:

Date: 25/8/11

Researcher's signature:

Date:

Restriction description:

Your dialogue and identity will automatically be kept confidential. However I anticipate that in some incidences for purposes of validity I may ask you if I can quote you directly using your name and professional status.

If you agree that I may contact you further asking for your approval to use your name and professional status please print your name and sign below.

Print:

Signature:

Appendix 7: Case study transcripts

19th June 2012 Jack (name changed)

KB: *"I am talking to Jack (name changed) who is one of the students who worked with me outside in the woodland"*

Jack: *"The woods, outside"*

KB: *"We are just going to talk about how this tape recorder works"*

KB: *"So Jack how was it different or how did it feel working outside in the woods, compared to working inside and perhaps doing artwork."*

Jack: *"well it's been good, it's been alright for me so far. The artwork was alright, the woods was fine, you get into character with what you are acting out."*

KB: *"Is it easier outside?"*

Jack: *"Yes, inside we were doing the masks using hot glue, it goes everywhere"*

KB: *"So what about when you were outside?"*

Jack: *"Yes, more acting, wearing your mask in a tree, hiding"*

KB: *"Did you enjoy it?"*

Jack: *"Yes I remember the logs we had done, the tree thing we did with saws there was that"*

KB: *"Did you like that, anything else you remember?"*

Jack: *"Erm we done different shapes with chalk."*

KB: *"With the outside what was different? Did you feel any different?"*

Jack: *"No"*

KB: *"Did you feel the same?"*

Jack: *"Yes, The artwork was alright, we doing the masks, we do the claw, didn't we. With Michael Jackson's music.-Laughs"*

KB: *"Laughs,- Yes that was back indoors wasn't it"*

Jack: *"Yes"*

KB: *"Do you think we could have done all those things if we had not gone in the woods?"*

Jack: *"Yes could have done those things"*

KB: *"Would it have been different though"*

Jack: *"No"*

KB: *"Did it make any difference being outside?"*

Jack: *"I don't know"*

Case Study Transcript 19th June 2012

Leonard (name changed)

KB: "Can you remember when we did the stuff in the woods and what we did?"

Leonard: "I don't know when, but I know we did all the activities in the woods"

KB: "What kind of things did we do?"

Leonard: "The first time I was in the woods we had to scout the woods looking for something that could be used to act with"

KB: "OK yes"

Leonard: "Such as wood when I found a wood shaped 'Y' and I could find water"

KB: "That's right like a water divining thing-.Just tell me all the activities that you did, that you can remember"

Leonard: "OK leaves also"

KB: What did you do with the leaves?"

Leonard: "I am not quite sure but I know they were used to find the wind, which way it was going"

KB: "That's right yes, and that was all part of your acting thing wasn't it"

Leonard: "Yes"

KB "and then we acted with other people as well. They found things and depending on what they found depends on how you acted with them, wasn't it"

Leonard: "Exactly"

KB: "who did you work with?"

Leonard: "You"

KB: "Yes but what other students?"

Leonard: "Oh there was a lot of us I would say"

KB: "Do you remember what their roles were? You had the stick someone had something else didn't they"

Leonard: "Yes I am not quite sure"

KB: But it was about working as a team wasn't it?

Leonard: "Yes"

KB: "That's good. Did we do anything with paint or making stuff out there?"

Leonard: "Yes paint, we had to go out there and find all the stuff we needed"

KB: "Oh to make a mask"

Leonard: "And gloves we used feathers to make claws"

KB: "was it different for you working outside from working inside?"

Leonard: "Yes it was but it was alright"

KB: "How was it different? Did it feel any different?"

Leonard: "Erm yes the atmosphere was alright"

KB: "Was it more relaxed?"

Leonard: "yes"

KB: "Less relaxed"

Leonard: "yes"

KB: "Did you find it easier to work?"

Leonard: "Yes"

KB: "What about time were you aware of the time outside?"

Leonard: "Er no"

KB: "Maybe, are you more aware of the time indoors?"

Leonard: "Yes"

KB: "I am wondering because of that is that because you were enjoying what you were doing?"

Leonard: "yes"

KB: "So would you recommend it as a way of learning?"

Leonard: "Yes I would recommend it"

KB: "Thank you"

Leonard: "I also want to say about the camouflages"

KB: "OK tell me about that"

Leonard: "We grabbed whatever we could find, bark, wood, leaves, all types of leaves and anything from the trees and we put it all on the women's.."

KB: "Oh the tights and we put them on our arms and heads, yes I remember that was quite good camouflage"

Leonard: "Yes"

KB: "did we do any dancing in your group?"

Leonard: "Dance er no"

Transcript Ivan (name changed) 19th June 2012

KB: "Ivan can you remember the kind of things we did in the woods?"

Ivan: "We wear the mask, we wear mask on there."

KB: "You made the mask didn't you?"

Ivan: "Yes"

KB: "What kind of things did you use to make the mask?"

Ivan: "Er any feathers and cardboard"

KB: "OK and then we went outside and used them didn't we, do you remember"

Ivan: "Yes we wear them"

KB: "Did we do any acting with other people?"

Ivan: "Yes in the woods yes"

KB: "To pretend to be whoever the mask was"

Ivan: "there were two yes"

KB: "Did you do any stuff with trees and clay?"

Ivan "Yes I did"

KB: "can you remember what you did?"

Ivan: "don't know"

KB: "did you put clay on trees?"

Ivan: "Clay on trees yes"

KB: "and did you make faces, was it your group?"

Ivan: "my group I don't know"

KB: How was it different working outside from working inside? What was different for you? Was it nicer?"

Ivan: "Yes, don't know if they are going to do it there"

KB: Would you like to do it again, or are you not bothered.

Ivan: "No"

KB: "Did you find it harder or easier to work outside or inside?"

Ivan: "Same sort of thing"

Appendix 8 Austin 'Taking a camera for a walk' transcript.

As part of their Media studies program students take a small video camera for a walk around the college campus. What follows is a transcript of Austin's (name changed) dialogue with camera.

Hello Guys, that's a good sign conversation. Obviously crazy, but I have to say , but sometimes is it though? It's a tree but it's not just a tree, remember that it is in fact a thing that is out of bounds at break times and lunch times as well. We are not allowed on the grass no matter what the consequences are. Because the West Building might moan otherwise. It doesn't matter because we are not disturbing the West Building, but break times we are not allowed. That is boring isn't it it's so boring I'll tell you. Oh this is the unit thateveryone does their lessons. Hello Sid and Garry (other students names changed. They're in the road. Over that side is swimming on Monday, over that side of this college is the swimming pool. (Looks at squirrel in tree) (follows squirrel with camera). I think squirrels should not be out during winter really, or should they, how embarrassing. Also on that field is where the fire alarm posts are, everywhere around the field. We had better be quiet because this is the E....skills garden."

Austin (name Changed) has imposed an external rule to almost everything he has said

Appendix 9 Hank's correspondence and 'Survey Monkey' Responses:

Hi Kevin

Great to hear from you. I found your exercise with clay a deeply moving and powerful experience. Perhaps the power of the experience is in using hands, a neutral amorphous medium and nature to allow feelings and emotions locked inside to become visible and concrete without the need for words or someone to interpret. Perhaps it is the kinaesthetic, whole body experience of doing therapy outdoors which gives its power. When you sit down with somebody in a room only a part of yourself can be fully active and there is a danger of staying in head space.

Perhaps in therapy we can come to rely too heavily on words rather than staying with the experience and holding the space for the client to come to their own understanding.

As a vehicle for expressing the grief I felt at the time over the loss of my friend It has probably been one of the most moving and healing things I have done.

Thank you for sharing this activity with me and bringing it with you to the CAPO weekend.

How was doing the activity at the CAPO weekend for you? Did it have the effect that you expected? Would you have liked longer for this activity?

Best wishes

Hank Name Changed

Survey Monkey Hank (anonymous)

At the CAPO group Tree Clay exercise we had time to reflect verbally as a group after the exercise. Did you find that a therapeutic process had already begun to form for you before this reflective period. In other words is it within your experience that

a therapeutic process can form without a verbal reflection. Do we need to concretise experience through language acquisition to experience therapy? Please elaborate on your experience in this exercise.

For me working with the clay and forming a face and interacting with it made the thoughts and feelings I was experiencing visible and concrete.

3. Please write any other comments about this clay tree exercise

I found making the clay face and interacting with it a deeply moving and cathartic experience. I felt a release of pent up emotion washing out of me like a dam breaking. Tears flowed and emotion came from the depths of my being in ways which words could not have come close to expressing.

Appendix 10 Co-Researcher Dancer 'I' dancing mask 'G' 'Dance with Mirror'



"To see the mask is scary, to look at it almost feels demonic-scary-evil. But to wear it feels different, I felt trapped inside- not real.

When I saw the mask it looked like the face of someone who had done evil to the mask maker. It still does when I look at it. But to wear it I didn't feel that, I felt trapped under a layer.

I punched out, I lashed out, I kicked out at a world that I was trapped behind.

When I drew my first picture it was all spikes lashing out - protecting, and then I was boundaried, -where did that come from? Was it a layer I put round myself to protect or was it put on me - trapping me?"

Then Picture 2

"Again spikes but also a layer of trapping, being held in by a web of layers and teeth, are they my teeth to attack the world or the teeth of the outside, there to attack me? But my core is yellow it is shining like the sun. Are they spikes or are they the sun's rays trying to break through the layers of strait jackets and teeth?"



Picture 3

"My eye - so prominent in my mask. Again teeth and straight jackets and an orange layer of teeth - double layer. But are they teeth? As they are drawn and pushed down harder with the pastel they become more like eye lashes- there to protect the eye. Then with some pastel more layers are drawn, protecting me, keeping the world out - but also keeping me in? Maybe sometimes I want to be out not just me but me and someone else. But I don't know how. The layers are so heavy and so tight that only my spikes and teeth can get through. That's all people see, my spikes. I look so evil, so spiky, so scary to everyone else. Its fear not anger I feel inside. I am trapped."

Dancer 'T' Dancing with mask 'B' whilst wearing mask 'G'



"Started moving my mask, definitely not getting close, arms out to defend. The sticks added to my line of defence. - No one could come near me now.

Needed to have a partner sticks were at a bit of a distance whilst having the connection. Eye contact needed to make, would have been scary at any other time. But I had a stick to keep me safe- separate. With the motion we held eye contact. It felt intense - but not

awkward and not scary."



"The dance felt intuitive and emergent.

I had connection and energy without it coming out in aggression. It was safe to be so.

Wearing the mask protected me and allowed me to be myself but be 'held' by someone else. Would I have danced so freely without my partner even with a mask? I don't think

so."



"I was the mask and stick and partner that freed me. I was tired at the end and wanted to separate I think my mask (I+I) had had enough. Funnily enough if the stick dropped I think I could have coped with still moving and eye contact behind the mask. (I know this is not part of the research - but that seems to be such a safe way for autistic people to have interaction with a social skill group!) "

Appendix 11 Intermodal poem Oxford Group

*An animal in the woods staring like a fox, fixes it's stare onto me.
Still and silent and unknown I feel it may fight, or flight. Predator or prey -you or me-
I see you looking at first with curiosity. I approach Your kind I have seen before but not
close.
I approach, nothing. Eye mouth, eye mouth, Still I can't read you. I sense you. There is
fear.
There is protection. I am caught in that moment of unknowing approach.
Fight- scream-devour. Anger or terror, it seems no middle ground.
I hide, I look back.
You are there relentlessly focused on me and stuck like someone frozen monster in
time.
I want to relate.
I get ambivalence, I feel a longing to engage and yet I am blocked. Blocked by the
mask.
The shield that both entices and rejects. I touch you, still nothing,
then haunted by your stare I am entrapped I shift to feeling watched. Relentless you fix
your
stare.
What do you want with me? I turn my back and scream with frustration..
I turn my back so you can't see my frustration. I can't get through , I can't figure it out.
Only when I dance as a wolf in the forest can I meet you in a world of mystery.
Only then can I meet your gaze and accept the warning of that mouth as fear and
aggression.
I move through the woods and am drawn in by the power the energy of you.
I want to hide. Your relentlessness overwhelms. I sense you are watching and waiting
and needing.
You are as different to me as another species and I cannot offer you my full self.
There is a barrier to our connection.
I am left with your haunting self as if trapped in a prison or a cage.
I cannot reach the who of you. I sense the terror of being trapped.*

The longing to be free. Scream rage fear. Help don't go. You look to me for what solutions?

To be accepted? Understood?

Appendix 12 Intermodal Poem Oxford Group

Fear

what are you?

I am scared of you

I cannot trust you

go away

Wait

I am curious

What are you?

let me get closer, no I can't

it is too scary

stop looking at me

do something, say something

I am ignoring you now

you are not here, you are nothing

I am not scared of you anymore

you are not that big anymore

I can get closer

I can almost touch you

I can tease you

I can laugh at you

You don't react

you just keep me away

I know I can touch your soul

I am getting bigger and powerful

in a gentle way

I don't need to be scary

and distant like you

I am still alive

I am sparkly, playful and you are not going to change that
you are not that big anymore

Appendix 13 Tankas Poem from Oxford Group

Looking at first with curiosity

I feel a longing to engage.

I can't figure it out.

I cannot offer you my full self

To be accepted? Understood?

There is a barrier to our connection.

Only when I dance as a wolf in the forest

Can I meet you in a world of mystery.

APPENDIX 14

Appendix OCR EXAMINATION



NATIONAL SKILLS PROFILE

Revised modules for use from September 2006 (first certification June 2007)

SKILL AREA	PERFORMING ARTS		
	FIRST GRADE	SECOND GRADE	THIRD GRADE
MODULE 1			Find out about performing arts
MODULE 2			Select and find out about a job role in performing arts
MODULE 3			Prepare for a performance
MODULE 4			Take part in a performance
MODULE 5			Review a live performance

Performing Arts – Module 3

Grade	Third	<i>Ideas for activities that may generate evidence</i>
Module title	Prepare for a performance	
This module is about:	Carrying out task/s to prepare for a performance (for example, attending rehearsals, painting scenery), following safe working practices and checking with an appropriate person that the task/s has been completed to the required standard	<ul style="list-style-type: none"> • <i>Learn your lines in preparation for a rehearsal</i> • <i>Set up the performance area</i> • <i>Assemble props</i>
Evidence must show that you can:	<ol style="list-style-type: none"> 1. Carry out task/s to prepare for a performance 2. Work in a way that minimises the risks to yourself and others 3. Wear appropriate clothing/footwear 4. Confirm that the task/s has been completed to the required standard 	<ul style="list-style-type: none"> • <i>Help to prepare the sound and lighting equipment</i>

Performing Arts – Module 4

Grade	Third	<i>Ideas for activities that may generate evidence</i> <ul style="list-style-type: none"> • Act in a play • Take part in a gymnastics display • Operate the sound and lighting equipment during a performance • Help with changing the sets between scenes • Sing at a concert
Module title	Take part in a performance	
This module is about:	Taking part in a performance in front of an audience, following safe working practices, asking for feedback and identifying the changes you would make	
Evidence must show that you can:	<ol style="list-style-type: none"> 1. Take part in a performance 2. Work in a way that minimises the risks to yourself and others 3. Wear appropriate clothing/footwear 4. Ask for feedback on your contribution to the performance 5. Identify the changes you would make to your contribution if the performance were repeated 	

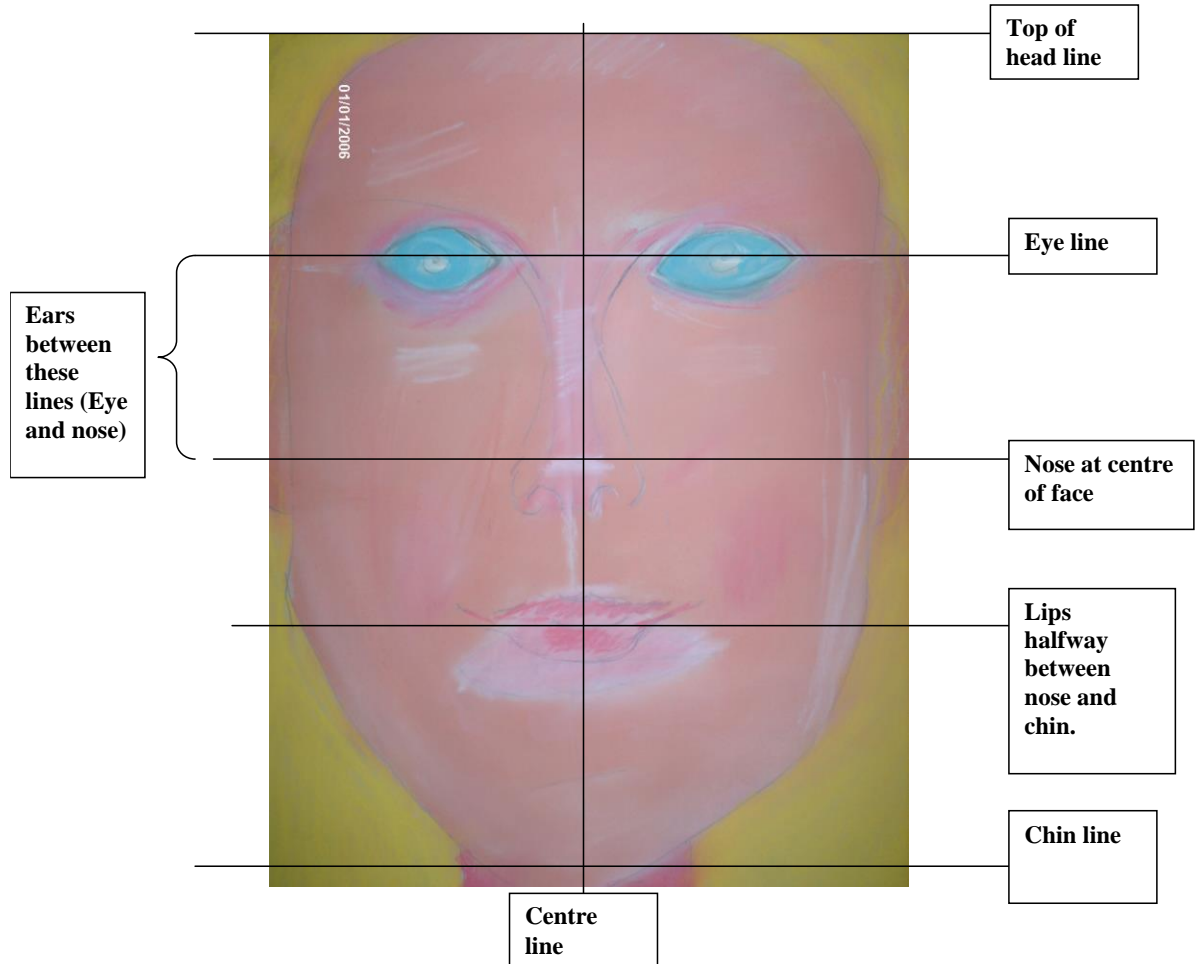
Unit Title:	Producing and editing images for a media product
OCR unit number:	H1
Life and Living Skill Area:	Media
Level:	Entry 3
Credit value:	2
Guided learning hours:	20

This unit aims to provide learners with the opportunity to demonstrate that they can produce images for a media product, edit those images in line with feedback received and present the final design solution in a format suitable for the media product.

Learning Outcomes	Assessment Criteria	Example of ways assessment criteria could be met
The Learner will: 1 Be able to produce images for a media product	The Learner can: 1.1 Produce draft images for an agreed media product 1.2 Ask for feedback 1.3 Edit the draft images in line with feedback received 1.4 Present the final images in a format suitable for a media product	Learners should be able to produce draft images suitable for editing. Examples of draft images could include: rough sketches, a digital photograph, a logo produced using creative software. Learners should be able to seek feedback. Examples of feedback could include: asking for a peer evaluation, asking for feedback from a client, asking for feedback from a tutor. Learners should be able to edit images in line with the feedback received. Examples of editing could include: making changes to a drawing and scanning and resizing to fit a CD cover, using editing tools on a digital photograph to be used on a college website, use editing tools to make changes to the design of a logo. Learners should be able to present final images in a format suitable for a media

Appendix 15 OCR Art and Craft Examination 'Gap Sheets'

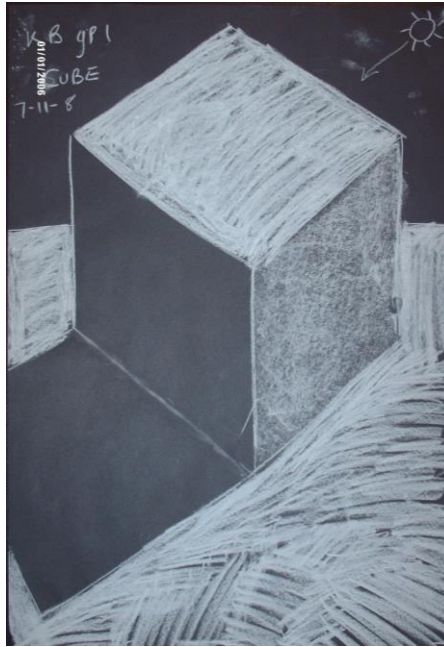
NAME _____



I made a drawing like this, it shows how the face is divided up into different _____. This makes our drawings _____ correct. Artists Leonardo da Vinci and _____ both helped to work out how these _____ proportions work.

Proportions, anatomically, Michelangelo anatomical.

NAME _____



Paul Cezanne said that ‘All nature is composed from the cone the sphere and the cube’

What he meant is that most things we draw have these shapes in them.

I made this shape using _____ chalk on _____ paper. The white represents the _____ and the black represents the _____. Between the light and shadow are grey areas these are represented by smudging or _____. Using light and shade makes things look _____

White, black, light, Shadow, shading, Three-dimensional.
--

NAME _____



Many artists use perspective as a way of giving the illusion of space and three dimensions. It is generally thought that Filippo Brunelleschi born in Florence in 1377 invented perspective. Single point perspective is where there is one vanishing point on the horizon line where all lines seem to disappear.

I made a drawing of a street, the end of the road seems to vanish at the _____ point. I first drew the

_____ line, then using a ruler I drew the lines from the end of the houses to the vanishing point. The further away things are the _____ they seem.

This drawing method is called _____

_____.

Vanishing, horizon, smaller, Single, Point, perspective.

Appendix 16

31st march 2016 Kilkenny after talk from ASC Mask dance 'Koo'

KB: we have just done a multimodal / intermodal process with a series of masks made by the ASC group and basically danced, drawn, and poetic writing, and this is the after talk from the session, what actually people felt. So does anyone want to start, how was it for you?

Koo *{name changed}*:

I thought it was very deep-, yes it still feels very deep, in the body. I have a very deep body sensation. Into really unknown places, places that I wouldn't go usually and it was very striking the work with the mask. It got really close, in a way that you usually don't get there and in a way unless the mask has this magic, I can't, it would be nice to be able to put into words what the mask actually does but it de-personifies? Multiplies the experience so much.

KB: De-personifies

Koo: Yes

KB: losing the self

Koo: taking the person away, it multiplies the experience, the mask becomes universal, you see whatever, you see in it, the mask talks to you. I remember we put the hair over the mask, we looked into each other's eyes. We came so close, mask to mask. Looking into each other's eyes and there was something very deep, it was very deep, what you usually do in dream or the sub conscious, but you don't do in daily life when you look into the real face of somebody, you look into their eyes you don't go that deep. You need the neutral thing that it isn't you it is this amazing deep soul space that you share in that moment.

KB: Soul Space

Koo: Your deep dark subconscious that you don't get otherwise.

KB: Wow

Koo: But I felt that when I was writing it was really like deep trauma places.

KB: You really did not have any idea who made the masks at that time?

Koo: No I didn't,

KB: which is interesting.

Koo: It is still very unclear Yes, yes we could we had a list but not the that, that could come that could write, was the entrance to a very deep dark place and that could write for it.

KB: so it was a channel for it?

Koo: Yes like feel the channel physically in me and I check it and Phooooo (*exclamation of breath noise*) like a hot channel.

KB: Were you like a conduit, you channelled whatever it was?

Koo: No it was like an entering, something that was able to go all the way down in there and bring something back home, the lights, like a lost part, Where usually you don't dare to go in therapy or anything. But the mask is just a different place the heart is allowed to be seen uncovered because the mask takes the personality away, something like that, only not away but.

KB: Stops it?

Koo: It is a protection.

Maybe it stops the personality or the mask of the personality filtering the experience of the other mask?

Koo: It was like it was a guardian somehow between the harshness of the world and your deepest experience, it allows it to be seen.

KB: Wow

Koo: because your personality is protected , just looking into each other's eyes was very deep, one does not even really want to talk about it because it is beyond words, it is non-verbal somehow it's a deep experience. Thank you very much.

KB: Thank you.

Koo: I retrieved a deep part of my soul in ten minutes or what it was twenty minutes.

31st march 2016 Kilkenny after talk from ASC Mask dance 'Tess' name changed

Tess: I felt a very deep connection in fact I am still chained up still chained up with it. We worked together and I felt that like seeing a little part of an eye , but we put our hair over the masks so we made them become real and these of being. Ahm, it was a very, very deep profound experience for me. And I felt that the energy just moved quickly, so one minute it could be very, very, I remember lying down at one stage and very womb like as if I was in the womb, something that I needed very deep soul nurture and then just with a

gentle touch, or some, everything was very gentle between us. It was very caring and then I could all of a sudden jump out of that place and be in a ,you know, joyful place and then the next thing , something else, oh it flowed beautifully and the oh the mask being made of natural materials like oak leaves and bark and natural and the, my mask had a big smile on it and it was like, even if things get really hard I could, you know the hair being, it was as if part, these parts that where within it that were so deeply being engaged with, were known to each other in some way but not fully revealed. Because the hair was still there the mask was still there, it was like a knowing and understanding between us that didn't have to actually be put out there, you know it was the hair and the mask you know, that enabled that place to be found without, really, putting a box around it or putting it on 'facebook' or something. (Laughs) You know it was like a very feeling, deep feeling place that had this incredible swinging and moving and experiencing form and reality and heart and dark and deep and flying. I think it was, I became, became an entity of something, you know it was like it was me inside, it was also a natural spirit of something else.

KB: Have you experienced that before anywhere else?

Tess: No, no I haven't, not in this kind of way, no. So thank you for the opportunity, and how quickly you can go somewhere er hum. I think that the main thing that stood out to me was just that, an understanding of something that wasn't, that was known and it didn't need to be shown, it was just there happening.

KB: So you kind of felt an affinity?

Tess: Yes, an affinity of very deep, that isn't normally shown, discussed or engaged with.

KB: Wow all of that in ten minutes.

Koo: Could I too add that through this experience that at some point I felt that she was being a part of my soul. When she was on the ground as though and then I did this gentle touch also as if I was nurturing, this part, suddenly I saw this part of my soul in her lying there with the mask and I was, how you say stroking?

KB: Caress

Koo: Ya, ya, and that brings the transformation to engage with that part that is lost.

KB: Because we self-censor that sometimes.

Koo: There are moments also beyond words, there is something happening, you see a part of yourself in the other person, like a family constellation where somebody takes it on.

But this is different still because the mask has this otherness, the mask.

KB: what I am hearing in a way and correct me if I am wrong, you were there but you weren't there, you were a channel for something else, which you connected with?

Koo: Yes at it's just amazing that she was a part of myself.

KB: Yes.

Koo: Through the interaction happened that something was acted out.

KB: Collective?

Tess: and in a way I was enabled to do that because of what we were engaged and able to be safe enough to lie down and be engaged for me. So I feel that I was having my own experience inside, but, through looking through my eyes but with another, it was another thing. I was having an experience. I was having an experience inside me to what I saw but what I saw wasn't me.

KB: Right so it wasn't your stuff? Although you could identify with it?

Tess: It's , my stuff no I don't think you can put it in that kind of a framework because I was very involved in what I was feeling, it was like the visual was enabling me to feel what I was feeling, I think that's what I'd say. I don't know what I could say about stuff, because I was definitely feeling my stuff, but it was kind of.

KB: you were feeling it in your body?

Tess: Yes in my body but I was feeling my thing but I don't think it would have ever got to that place without what was enabled by the mask and the hair and the movement and this flow of the new communication, a new way that communicates.

Koo: Yes hmm hmm.

KB: Wow, thank you.

Appendix17

Transcript Ellen Levine Skype supervision 'Cut Up' and decentering poems

Ellen: Yeah I don't know what happened there?

KB: No I have got another lap top here, just in case. I did these in my home town, and in Oxford.

Ellen: Wait wait I don't see you yet there is no video, do you see me?

KB: Is that better?

Ellen Yes, yes, there you are OK.

KB: So this mask amongst others has been danced here (Westcliff) in a dance studio with people who, in a multi modal way intermodal way, in Oxford and then again at the spring symposium in Kilkenny.

Ellen: Oh OK

KB: Now everyone did a drawing after they danced and then they made a poem.

Ellen: This is for your research right.

KB: These masks were made by the people with autism

Ellen: Yeah.

KB: who I work with and they were made in the woodland where I worked with them and bits of the mask have got bits of the woodland on them as well. So OK I have got the raw data, the poems and I can go through a contextual analysis but I feel it kills too much of the life. Does that make sense?

Ellen: Erm it might, would you want to do that, and something else?

KB: well that's what I was thinking, I have done contextual analysis and come up with themes and in the thing that I sent you there is a bit where I make, in Kilkenny I made a painting that came out of the wall as a piece of string.

Ellen: Oh

KB: Erm, let me show you hang on, erm it's, can you see that?

Ellen: Was it in the paper you sent me?

KB: yes

Ellen: I saw it.

KB: The first is as a rectangle, that one is when it is pulled out and then the last one is, it becomes a long thread.

Ellen: Oh yes.

KB: So what I kind of got from doing that is that it doesn't really matter what you do, the structure cannot kill the essence. Does that make sense so if I destroy or change the structure the essence is still there.

Ellen: Yes it can be depending on the structure.

KB: Yes I could have chopped it into pieces I suppose and maybe it would or wouldn't be there, anyway it's kind of.

Ellen: That's like you have followed the image, following the image, you change things but maybe there is something that remains, the essential remains.

KB: Yes and I looked at William Burroughs 'Cut Up' technique where he cuts up poems and he puts bits here and there.

Ellen: Yes

KB: And the Dadaist thing about cutting up a newspaper article up, putting it in a paper bag shaking it and pulling out the words one at a time. So I am somewhere between the two extremes. Cutting it, really random or finding themes from outside to impose on it.

Ellen I think, I don't know, I really think the random one is much more interesting.

KB: I do, and I thought that maybe we could do something

Ellen: OK

KB: If I read the poem would that work?

Ellen: well we could try it, I don't know, you don't know if it's going to work until you do it. I think I have got one. Everything died on me, my printer died on me we might have to lose my face if I read one of them.

Ellen: that's alright.

KB: But I have got one that is printed.

Ellen: Now wait how many poems have you got?

KB: Hundreds no not hundreds I am not going to read them al. I am just sticking to one mask. Three people from the three different groups have moved the same mask.

Ellen: Right Yes

KB: Does that make sense?

Ellen: Yes

KB: So if I read them to you, let's go back to Saas Fee, if I decenter through reading, can we do an aesthetic analysis at the end would that work?

Ellen: OK then so let's do a proper session. How about we do that?

KB: OK

Ellen: We start with

KB: What I want to bring

Ellen: Let's start with a kind of filling in. You've already started it and then with, kind of like, what would be a good outcome for the work that we might do together.

KB: I want to, the whole point of doing the thing was to get an essence of what it is like for the person who made the mask.

Ellen: So you would like to get some sense of the essence.

KB: Yes of being autistic in a way because they were made by someone who has autism. But maybe.

Ellen: That's the essence of what it means to be autistic.

KB: Yes in a way yes.

Ellen: Of what autism is like, or what it means to be autistic, or what it is like to be autistic is that what you want.

KB: How to communicate with I think.

Ellen: How to communicate with what?

KB: The autistic essence, erm I have come about this because I want to get a heuristic idea, and I don't think the same way, but I think I experience the same way, but I kind of.

Ellen: So are you saying every person has an autistic essence?

KB: No I am saying that someone with autism can meet in a phenomenological place with someone or everyone else, or in creativity.

Ellen: That somehow in creativity there is a way that autistic people can be met in the creative process.

KB: Yes and I think it is more to do with the non-autistic people losing their filtering through their executive functioning. So this is the academic side of the project. When I as a neural typical person or non-autistic person do something creative I don't classify with my experiences from the past. I am working with the sensations I am experiencing. Does that make sense?

Ellen: Yes.

KB: So if I do that I am stepping into a world where someone who has autism is overwhelmed with sensation, but being as it is in a woodland they are not so overwhelmed because the environment brings down the hyper sensitivity. Does that make sense? These are the two things I am working with.

Ellen: But trying to find the meeting point between neural typical and autistic spectrum in a kind of decentered creative process. Somehow the two can meet because the non-autistic people give up their control in a way.

KB: That's it, yes, yes.

Ellen: And they can

KB: The problem being that a lot of Education and Therapy models are based on within that neural typical world of control.

Ellen: Yes

KB: and I think that the decentering or non-ordinary reality or whatever you want to call it.

Ellen: Non-Typical

KB: Yes where you kind of step out of that.

Ellen: Oh yes and then you step back in.

KB: But for a while I communicate or commune in that world and can share that.

Ellen: One has to be careful not to equate it with autism.

KB: No, not just autism but it is a way in which I can.

Ellen: It has features of an autistic experience, and then you also have to say that there are different levels of autism and levels of functioning.

KB: And there are different levels of Decentering.

Ellen: Yes, yes.

KB: You know you can be

Ellen: You can go really far off, or you can stay very close to a theme.

KB: Yes and I am assuming something of the autistic essence is held within the artwork.

Ellen: Yes, well whatever that means autistic essence

KB: Well something of the person who made the mask is in the mask, how does art work otherwise?

Ellen: well like there is the stuff of the artist

KB: Yes but it's like a relational thing

Ellen: Well this is all part of the filling in. So what do you want to get out of the session, you said, do you want an answer to your research question that seems like an awfully big?

KB: No I want

Ellen: What do you want this session to accomplish?

KB: I want to know, OK I have taken this, these masks through the intermodal process and I have come up with some poems and I just want to know where how I interpret them.

Ellen: Interpret the poems OK, what use you can make of them maybe or

KB: I am looking at them from the research point of view as the raw data, it's a bit like the intermodal process are the research tools.

Ellen: So how to analyse the data from the poems.

KB: How to analyse it without over analysing, without imposing a model onto it.

Ellen: Yes I know but analysis don't mean, to me analysis simply means taking something apart to all its components. Interpretation is another thing where you use another evaluative structure, it kind of explains its explanatory more.

KB: I thought of several things I might do. One of them was to sing them with musicians and to see what came up for the musicians erm I don't know.

Ellen: Ok let's play with the poems a little bit.

KB: I have also got some finger puppets here I don't know if, they are here if we need them.

Ellen: you have a tendency I must say to overload things.

KB: (laughs)

Ellen: Let's just stay with these poems, before you get into them I think we should devise some way that I can be helpful to you as a listener, erm what could I be doing could I be writing, key words or something, that or words that pop out to me that might be interesting. Right just words that attract me

KB: Just see what

Ellen: The attracters

KB: If you were walking in a woodland and everything that grew in the woodland were words then go for the words that call you.

Ellen: we have to imagine that we are in a woodland is that what you mean

KB: well maybe, things that call you, things that strike a note.

Ellen: I don't even want to think about any theme yet

KB: well no whatever

Ellen: yes just what words I like

KB: yes whatever happens?

Ellen: you are going to read the poems a couple of times and I am going to write down words.

KB: I might have to get one up on the screen so you might lose me, you won't actually but I might lose you (Skype image)

Ellen: let's make a time limit for this that part you know, let's see fifteen minutes ten minutes for this part

KB: Yes ten

Ellen let's say ten then

KB: do you want me to wear the mask? That overcomplicates well you have seen the mask Lets go with the poem.

KB: (Reads (**Westcliff's dancing mask 'G'**) Poem

"To see the mask is scary, to look at it almost feels demonic-scary-evil. But to wear it feels different, I felt trapped inside- not real.

When I saw the mask it looked like the face of someone who had done evil to the mask maker. It still does when I look at it. But to wear it I didn't feel that, I felt trapped under a layer.

I punched out, I lashed out, I kicked out at a world that I was trapped behind.

When I drew my first picture it was all spikes lashing out - protecting, and then I was boundaried, -where did that come from? Was it a layer I put round myself to protect or was it put on me - trapping me? Then Picture 2

Again spikes but also a layer of trapping, being held in by a web of layers and teeth, are they my teeth to attack the world or the teeth of the outside, there to attack me? But my core is yellow it is shining like the sun. Are they spikes or are they the sun's rays trying to break through the layers of strait jackets and teeth?

Picture 3

My eye - so prominent in my mask. Again teeth and strait jackets and an orange layer of teeth - double layer. But are they teeth? As they are drawn and pushed down harder with the pastel they become more like eye lashes- there to protect the eye. Then with some pastel more layers are drawn, protecting me, keeping the world out - but also keeping me in? Maybe sometimes I want to be out not just me but me and someone else. But I don't know how. The layers are so heavy and so tight that only my spikes and teeth can get through. That's all people see, my spikes. I look so evil, so spiky, so scary to everyone else. Its fear not anger I feel inside. I am trapped.

KB: That's the end of that one

Ellen: Its funny it doesn't seem like a poem to me.

KB: But its free writing, it's what I got

Ellen: trying to understand the experience and where they can go.

KB: So do you think they are projecting

Ellen: Oh I don't know, but it stared to feel not so much like a poem, what I think of as a poem.

KB: shall I read it again or another one

Ellen: Erm lets go for another one

KB: (Looks for poem) this ones perhaps a bit more poetic.

KB: (reads **Oxford's mover in response to mask "G". poem**)

"Fear

what are you?

I am scared of you

I cannot trust you

go away

Wait

I am curious

What are you?

let me get closer, no I can't

it is too scary

stop looking at me

do something, say something

I am ignoring you now

you are not here, you are nothing

I am not scared of you anymore

you are not that big anymore

I can get closer

I can almost touch you

I can tease you

I can laugh at you

You don't react

you just keep me away

I know I can touch your soul

I am getting bigger and powerful

in a gentle way

I don't need to be scary

and distant like you

I am still alive

I am sparkly, playful and you are not going to change that

you are not that big anymore."

Ellen: that one is a poem you know

KB: I was picking up some similarities there

Ellen: Yes that's what's happening for me a little bit lightening I.

KB: I have got another one

Elle: Ok

KB: (reads **Kilkenny Group Mask G Dancer 5 wearing viewing through mask A and dancing in response to mask G Poem**)

"The mask of the power of gentleness,

Power and Softness,

courage and fear.

Both all coming together

to feel these four emotions.

To feel the power,

to feel the softness,

the courage and fear,

to bring it together.

in order to feel it at the same time;

The courage and the fear both helps you to protect yourself

and to go step by step further.
The power the strongness,
and the gentleness/softness
helps you to live in the environment
to live in peace for yourself and together with others.
The question is
when is it time to be encouraged,
when is it time to be soft?"

KB: There is another bit which is kind of the response but I will leave that. basically two people wore masks and they attuned to the mask they were going to write about and then they gave it to the other person. So they were looking at the mask they were writing about. OK so do you want to do them again or .

Ellen: So we have three poems right?

KB: Yes

Ellen: is that enough?

KB: They are all about the same mask but with different people , in a way that's my triangulation I suppose. Three different people going through the process with the same mask.

Ellen: Right So Erm maybe what i can do is erm I can read my list that I have made of words for each one of these

KB: Yes. That would be great.

Ellen: and then what I am going to do is I am going to go through and i am going to edit, I am going to choose the words from this list that I like and then maybe I am going to write a poem.

KB: That would be excellent

Ellen: What do you think about that?

KB: I think that is brilliant, I was going to do something similar but it would have involved cutting them up, the problem I am finding is that I cannot live that dual role. It needs to come out of me and be reflected back.

Ellen: yes I will try to do that see what happens. OK so the first piece I have these words:

- Scary
- Face

- wear
- Punch
- Trapped
- Teeth
- Rays
- Orange
- spiky

and the second poem I have

- Scared
- Curious
- Looking
- Nothing
- Peace
- Away
- Touch
- Devil
- Alive
- Sparkly

And the third one I have

- Gentle
- Fear
- Step by step
- Power
- Stop

Yeah OK. So what I am going to do give me a couple of minutes. So I have given myself a limitation to choose no more than three of four words from each poem. (some minutes pass) OK so I have chosen my words and now I am going to write one thing from using some of these words. You can't see what I am doing but let me just tell you that from the first poem I chose: Scary, Trapped, Teeth and Rays. From the second one I chose: Touch,

Alive, Sparkly, and from the third one Gentle, Step by step, Soft. Ok I am just going to do this very quickly. (Some Minutes Pass) OK I cheated a little I took another word that I didn't circle but that's OK and I added some words of my own.

My trapped teeth
My trapped teeth
Scary and scared
Sending sparkly rays of aliveness
Going step by step
Gently into
The soft nothing

KB: wow it's kind of like being Gagged

Ellen: Like being what?

KB: Gagged

Ellen: Ok wait don't start interpreting. So let's stop this part of the decentering and let us do an aesthetic analysis. OK

KB: Yes

Ellen: So let's start with, we know what we did, I mean you read a poem to me I wrote words from each poem and then I made a poem of the words.

KB: yes

Ellen: I was very active but we were kind of like doing it together in a way because I was taking the outside what are your feelings.

KB: you broke up a little bit there, but I feel tearful.

Elle: Tearful now at the end

KB: Yes tearful in not a sad way, I feel I felt the person

Ellen: Well wait just the feeling that you had

KB: I just felt tearful

Ellen: when you heard my poem you mean?

KB: Yes when I heard your poem I felt tearful.

Ellen: So something touched you

KB: Yes so you had a kind of aesthetic response

Ellen: I didn't, like we always talk in this analysis about what obstacles came up in the work and I didn't feel there were too many obstacles, the only obstacle for me was the first piece, which I did not feel was a poem. It was hard to get imaginative about what that was about what that person wrote, you know, because they were trying too hard to find meaning.

KB: There was a little bit too much analysis in there.

Ellen: That's interesting you know just too even think about that, it was too analytical, too much trying to make sense of the experience. It wasn't really going into the realm of the poetic.

KB: Interestingly the first group, do you remember we talked about them knowing that the people had autism. The second two groups did not know who made the mask.

Ellen: Well that's very, very true that's very important. You can't have too much information, how are you to go into an imaginative frame.

KB: Well maybe that's where the 'teeth' are?

Ellen: Well wait don't get into that yet. Let's both come up with a title. Let's come up with two titles. One will be a title for the whole work we did, like what would you call it?

KB: Poetic analysis?

Ellen: Poetic analysis OK, poetic analysis. And then a title for my poem Why Don't I read it again.

KB: Please

Ellen:

My trapped teeth

My trapped teeth

Scary and scared

Sending sparkly rays of aliveness

Going step by step

Gently into

The soft nothing

Ellen: So what can we call that poem?

KB: the first thing I thought of was the sun shines through my teeth, but let me think, or let me not think, 'Biting the Softness'.

Ellen: That's good I like that, 'Biting the Softness'.

KB: Or softly biting

Ellen: I like 'Biting the Softness'. Myself

KB: Yes that's fine.

Ellen: So this if this work that we did right now or just a poem all the ways we have work could give you a message what would it tell you? What's the message?

KB: Follow my

Ellen: Kevin you must?

KB: Follow my Heart

Ellen: follow my heart it's telling you.

KB: Follow my heart, follow my gut.

Ellen: Both are the same

KB: No but I move from one to the other we

Ellen: Does your heart manage your gut?

KB: well maybe my gut tells me what my heart is feeling. Or the other way round.

Ellen: follow you're 'heart gut'

KB: Yes 'Heart-Gut' that's it

Ellen: It's like a hyphenated word "Follow Your Heart-Gut". So going back this is our session where we go back to the filling in now. Like the question you had was how to analyse the data coming from the poems, how to interpret the poems, staying with the essence, we talked a lot about the essence, like a meeting point in the decentred realm of autism and neural typical. What would this method, could this method have anything to do with all that.

KB: What I am getting is that I have to feel it.

Ellen: in your research work.

KB: Yes

Ellen: And you're looking at the materiel you have.

KB: I have got to feel it and I feel in many ways some of the models are about putting things to one side. Quantitative stuff is about.

Ellen: It is not about feeling at all.

KB: That is the difficulty the nature of the PhD some aspect has got to be, or has it.

Ellen: I don't know your program, or your advisor, how much latitude you have.

KB: I am going to see them soon and I am going to take the poem, yes we have gone through another layer another process.

Ellen: yes

KB: And I felt, I have done what I wanted to do, I have a heuristic understanding of the person, the tearfulness, the double thing the teeth and the soft.

Ellen: Yes I know I really felt that from the three poetic works, or whatever. That there is a duality.

KB: But I think a lot of that is what we impose on them.

Ellen: On who

KB: On the people with autism.

Ellen: I don't know anything about that but I am just saying that peoples responses suggest that a person with autism was to really pick up these two polarities. But they are human polarities too.

KB: But there is something about learning to behave in a way to fit in and being who you are.

Ellen: Or like because dancing to others is kind of scary, but really behind it is something that's very vulnerable, you know.

KB: It's about safety

Ellen: Well something vulnerable which is there in every human, behind the mask that the present.

KB: that's the other thing that I wondered is it the mask. The actual mask or the artwork in the mask, or there are often other things that can come in.

Ellen: Then I mean People are usually scared of the people who are different.

KB: If you are scared of somebody who is different what are you projecting to them, your fear? And then what are they picking up.

Ellen: Or is there fear being invoked in you?

KB: Well Yes.

Ellen: the human invasive system is very complicated.

KB: well I think it is enough that these questions come up because it questions the way that as a teacher, because the field work was done when I was teaching people with autism.

Ellen: Yes

KB: and the models that I had, or had to follow, don't relate to the need.

Ellen: Yes

KB; and I think that it brings that up. I mean i have got another thing which is of a guy taking a small camera for a walk, like a video, making a video of walking around the college. It's all about what he can't do. What the rules are, we can't go in there, we mustn't do this, and we have to behave like that. It's all about that imposing. But then there is another one of the same guy using puppets in the woodland where he is kind of just, the rules have gone. He is using puppets in the woods so he is hiding in a bush and holding a glove puppet up and being an animal in the woods. So it is like none of those rules apply there. There are no rules about being a puppet in the woods.

Ellen: Laughing I should hope not.

KB: shares laughter. Or being an animal in the woods. I don't know, so you know he kind of left that, it's the whole thing about presenting the self that you think that others want you to be, and I think that's a lot stronger in autism. Because education isn't geared for them, I don't know I don't know where I am going with it.

Ellen: Going back to this harvesting that you got from this session about having to feel it as er and the conflict that maybe comes up right away about how much of this research can I just feel and how much can I be more analytical I think that's a good question that you need to clarify before you go on if you are going to be able to access this degree by doing. Like I know I just read recently the document that you sent me at the beginning of the document I know the work you are talking about of Lisa Herman, she is someone I know very, very well and I was present for part of her thesis research and I think that is pretty far out, what she did.

KB: also there is probably the genetic thing with Auschwitz for her, I would have thought.

Ellen: She was so personally involved in the whole thing. Sometimes I felt that she got lost.

KB The big thing I got from that and Mitchell Kossak's thing is that to attune to something is the nearest I can get to witnessing. Because the people who danced the masks were not there when the masks were made. I was and I was present when the masks were danced. So therefore we started with ten or fifteen minute's attunement to the mask. Er I don't know that is perhaps a weakness there, and that's what I have got.

Ellen: You've got it so you have to make the best of it.

KB: Yes and something is coming through

Ellen: Maybe the work that we just did suggests that you could do your own art making as a response to some of this.

KB: Well I was thinking of doing some painting or something as a response.

Ellen: Whatever you feel you could do as a kind of response I don't know? Would that be acceptable in your program?

KB: As an illustration perhaps and then I would probably have to make an analysis, a bit like I did with the stuff with the painting that turned into string.

Ellen: Is that adding to much too all this work?

KB: What I am feeling with your permission can I transcribe what we have done.

Ellen: Oh yes absolutely, in the thesis.

KB: Yes it would be in an appendix and maybe I will go through what we have done and what is really poignant for me in the research.

Ellen: Yes I can send you my notes

KB: I have recorded it anyway on an old Blackberry I have got.

Ellen: You did OK

KB: But hopefully it's come out. Yes what I would love to do is to dance, or paint or do an action painting in my Viva but you know. That's going to mean a lot to me but it's about giving. I think in a nutshell it's about giving other people access, you know the people, the academics access.

Ellen: I think what you have to say is really important there is such a conversation about autism going on right now, you know huge worldwide conversation.

KB: My gut, have you heard of ABA Applied Behavioural Analysis, well I think it's awful

Ellen: Yes terrible, terrible.

KB: There is a school near me that does it and they are quite successful and they market it well and they are really minimally trained, there is one or two people and then they retrain people within it. And there is a really good quote I got from someone who wrote to the Guardian, someone with autism saying it's like being taught how to behave so that others accept you but not actually being who you are.

Ellen: No not at all.

KB: Then you have got Son Rise on the other extreme, do you know Son Rise, Kaufman.

Ellen: no

KB: Well it was a couple they brought their son up (*He has Autism*) a lot of it was through creative and experiential learning and their big thing is you have to go into the world of autism, he might like smashing plates, then you join in and you smash plates, and then

gradually you gain the trust and you gradually step from one world to another, or maybe you step straight into that world. The problem with education and a lot of therapy models including CBT which is recommended in the UK for autism, but all that does is capitalises on that rigidity of erm following routine, but I think in a way that that is imposed because that is how they feel they can fit in. There is another one called TEACCH (*Treatment and Education of Autistic and related Communication*) which the way it has been used in education is to have a Velcro strip you have a work station with blinkered panels either side it just minimalises all of the experiential. You minimise everything in the environment and you have cards, 'this is what we are doing today'. You have a card for Maths, you have a card for Lunch, you are just basically taking the persons soul away.

Ellen: It's like being a robot

KB: Yes, but the evidence is that the person behaves

Ellen: If that's the goal, if your goal is control.

KB: Yes control and that's the awful thing about it. I mean I used to get really slated within my art lessons I would get wet paper and put it in the sink and then just give them a brush (Loaded with paint) and they would touch it and it would go PSSSSSHHHH!! And it would be totally spontaneous and they would go Wow, it was totally spontaneous it was like the world had exploded but it was great and they loved doing it in the end. Yes introducing spontaneity into their lives. And I think that is why I felt tearful with your poem because that is what came up for me. The tearfulness was the sadness of where I found myself as a practitioner trying to do something I believed was helpful but the constraints around me wouldn't let me and I picked that up in the poems as well.

Ellen: No it's there.

KB: So it's about "you're not hearing me I am inside this machine that we have created because we don't relate".

Ellen: Yes, yes and I look scary, because I am really not.

KB: But maybe that's what you have to be to protect your very core.

KB: Where is this scariness coming from, are other people getting scared

KB: Well I think it's like, with the ABA thing it's like "you must conform to the way I am" and in the very essence of being autistic you are not. Where underneath my neural typical thing I have learnt in some aspects of society how not to be me.

Ellen: We all have.

KB: So it poses lots of questions about what is education, what is it we are actually trying to do with these kids , I mean I was working with an age related national curriculum where at the age of whatever you are supposed to be doing this or that. I will end up being very political about this.

Ellen: But there is a politics to it

KB: It's imposed by what the governments' expectations are but they are not looking at specific needs.

Ellen Yes

KB: I trained in the early days of my education training was all John Dewey and Rousseau it was about being child centred and nurturing and then all of a sudden it was about becoming Skinner-esque which was about impacting knowledge and I think that was a political move because when you nurture people they actually think differently from the status quo. So the Government thought wow we are not going to educate people so that they can rebel against us.

Ellen: well that's true for other things apart from autism. It dips into a whole technological way of thinking rational technological.

KB: But they, maybe being autistic leads the way forward.

Ellen: I mean you can't romanticise about this stuff

KB: No

Ellen: It's really fucking awful.

KB: Yes particularly for parents but maybe not for the person with autism. I have worked with adults who have autism who are quite happy with who they are and they can't figure out why the world doesn't accept who they are. They don't want friends but their parents want them to have friends. They might want to have sex and in many ways they might just go and ask for it, but they may get into trouble with that one, if you think about that it is rational isn't it.

Ellen: Very high functioning people are on the ASC spectrum

KB: I have a guy who comes to me well I think he has Asperger's or he is high functioning autism. He is in his mid-forties so he has only recently become diagnosed, but he lectures at Harvard he came over from the UK with a business plan last month to talk to Harvard about not having money, well he tried to explain it to me but I got lost, about your money will have your name on it, new money or whatever they call it. When he

works things out he has a three sided glass room that he draws on. Nobody really gets what he is doing but it works.

Ellen: Some people are quite genius

KB: He is but he is coming to me because he can't work with the relationship with his wife whom he really loves.

Ellen: Right I think we have discussed this guy

Ellen: That's where the pain is with relational problems

KB: So maybe that goes back to your poem, maybe that's what is happening you know the teeth and the softness.

Ellen: Yes

KB: Do I let my softness out or do I show my teeth

Ellen: Yes

KB: And what would the world do to me if I do? So then I suppose we all feel that in a way, but maybe it is more extreme because the difference is more apparent.

Ellen: Yes

KB: Yes and you know they don't do the game playing either

Ellen: Yes well they don't that's a social skill in a way.

KB: Oh yes it's kind of our armour in a way isn't it, we do that

Ellen: Yes we know how to do that, well not everybody either.

KB: No and this has been really great

Ellen: Good Ok good

KB; yes I need to bounce this around more

Ellen: Do you want me to write up some of this? And send it to you like. What I will right up is.

KB: Whatever you can Ellen: you have been more than helpful

Ellen: Ok you know I feel that it would be good to have some of this in writing

KB: Brilliant I got some news as well (*Talks about other issues*)

Appendix 18. My own Intermodal Poem dancing with Mask ‘G’ 10th September 2016

Rip out, scream the fires within my soul,
Frozen behind the mask
They call me to wild abandon
I push aside my contained teathy smile
I go beyond the slits of the masks eyes
Beneath I portray the same desires as you
Earthy fire consumes us both
I meet you in the dance
You become me
I was abandoned
We were alive
One fire is contained or held
The other fire to wander
To explode
I rip through the page as animal
The square pictorial frame my containment
The mask entices
The dancer
The dancer paints the space
I am scared that you won't join my wild state
So I present my teeth and horns
I am whole
As you must become to appreciate what we share

17th September 2016 My own witnessed inter-modal dance poem

Oh where did you take me my wild friend
Over ocean and sky we flew

And broke down barriers
The drum was our engine
But the dance our pilot
Dance with paint and sound and voice
Who are you to know all of this
You stay static and constant
Yet you fade and phase into other selves
The face of all and nothing
I feel your happiness and your blankness
I struggle to put some of your iconic stature into
A semblance of calligraphic meaning
But, it is the aesthetic of the whole that greets me
The arena is talking to us both
And I am you as you are me
It all becomes relational
The folds and rips bring into the room
What might have been illusion
I read the aftermath like Chinese script
But the non-word sadness and strength are abundant
Are you telling me the truth?
I suspect there is a stylised self
On your surface you present what is safe
And I present my vulnerability in an attempt to unlock your mask
The teeth are paper
The growl is soft
It is a warning not to get too close
I try a lullaby by it emerges as a croak
Looking at you now you smile, you are smiling
Your face has opened up like a jolly woodland creature ready for its Bacchanalia

We have each given our permission
And watered the floor
The unexpected sticks falling like arrows

They pierced my heart head and soul
The darkness hidden behind your eyes is deep deep deep
And perhaps safe in the darkness you dwell
Impossible for me to really know
But possible to sense or feel a moment of your being
Just the painting
Four corners
Four directions
You hold something precious
A gateway of light and dark lyricism
Opening and baring in sequence
Flowing between open and closed
I can dance between the trees in the forest
Not letting their destiny halt me
I weave a path through the thicket
Entering a world of song and embrace
I experience flight and fight
Gliding and growling
We build a wary trust
Letting me into the transitional no-mans-land
Where we can co-exist
There is no more
This is new territory for us both
How can we sustain or grow here.

Appendix 19 Individual Education Plan IEP plans

E*****L SKILLS

Individual Education Plan

Name: Jack (*name changed*)

Date: October 2009

Tutor: KB

Subject tutor: Kevin Burrows

Review Date: March 2010

	Targets to be achieved	Strategies & approaches	Success criteria	Outcome
Social Skills	<p>To continue his positive efforts to improve communication.</p> <p>To spontaneously ask or answer questions in front of other students</p> <p>To be able to express his</p>	<p>Develop whole group listening skills.</p> <p>Praise and encouragement.</p> <p>Role play.</p> <p>Give opportunities to speak to whole or part groups</p> <p>To talk about himself in circle of friends</p>	<p>When Jack holds and instigates regular discussion.</p> <p>Can ask and answer questions in class without prompts.</p> <p>When Jack is seen to discuss and</p>	

	interests in a meaningful way	and tutor open time	articulate his thoughts and feelings about his personal interests.		
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E***L SKILLS****Individual Education Plan**

Name: Leonard (name changed)

Date: October 2009

Tutor: KB

Subject tutor: Kevin Burrows

Review Date: March 2010

	Targets to be achieved	Strategies & approaches	Success criteria	Outcome
Social Skills	<p>To continue to be positive in his social communication</p> <p>To continue to work hard</p>	<p>By talking about hobbies and pastimes socially.</p> <p>To thoroughly check all work.</p>	<p>As Leonard continues to be seen sharing his interests with others.</p> <p>To continue to be enthusiastic and enjoy his work.</p>	

E***L SKILLS**

Individual Education Plan

Name: Ivan (name changed)

Date: November 2009

Tutor: KB

Subject tutor: Kevin Burrows

Review Date: March 2010

	Targets to be achieved	Strategies & approaches	Success criteria	Outcome
Social Skills	To continue to expand his social network.	Continue to engage in spontaneous conversation.	When Ivan is spontaneous in maintaining communication with others.	
	Make further	Expand social uses	When Ivan is seen to communicate	

	contact with new peers.	of circle time, unstructured time and tutor time.	freely with many peers.		
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E***L SKILLS**

Individual Education Plan

Name: Austin (name changed)

Date: October 2009

Tutor: KB

Subject tutor: Kevin Burrows

Review Date: March 2010

	Targets to be achieved	Strategies & approaches	Success criteria	Outcome

Social Skills	<p>To maintain his enthusiasm for social and academic aspects of College.</p> <p>To continue to grow in confidence in new activities and to be a little more spontaneous</p>	<p>To see Austin continue to grow in confidence with peers and his course work.</p> <p>Tutor to continue to offer new challenges where appropriate.</p>	<p>As Austin continues to sustain his enthusiasm for college and work experience.</p> <p>When Austin has absorbed and demonstrated new and varied social and practical skills.</p>		
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Appendix 20: Word Copy (without format) of IRAS application for NHS Ethics approval:

Application to NHS/HSC Research Ethics Committee

NHS REC Form Reference:

09/H0302/97

IRAS Version 2.3

Date: 30/07/2009 2 4493/53295/1/891

Yes No

Integrated Research Application System

Application Form for Research administering questionnaires/interviews for quantitative analysis or mixed methodology study

Application to NHS/HSC Research Ethics Committee

The Chief Investigator should complete this form. Guidance on the questions is available wherever you see this symbol displayed. We recommend reading the guidance first. The complete guidance and a glossary are available by selecting Help.

Short title and version number: (maximum 70 characters this will be inserted as header on all forms)

Relational learning in autism art and nature.

Please complete these details after you have booked the REC application for review.

REC Name:

Essex 2 Research Ethics Committee

REC Reference Number:

09/H0302/97

Submission date:

30/07/2009

PART A: Core study information

1. ADMINISTRATIVE DETAILS

A1. Full title of the research:

'Creativity, art and nature: relational intervention for autism'

A21.

Give details of the educational course or degree for which this research is being undertaken:

Name and level of course/ degree: PhD research degree in education

Name of educational establishment: Anglia Ruskin University

Name and contact details of academic supervisor:

Title Forename/Initials Surname Dr Melanie Peter

Address Anglia Ruskin University Chelmsford Campus, Bishops Hall Lane
Chelmsford

Post Code CM1 1SQ

Email

M.Peter@anglia.ac.uk

Telephone 08451963536

Fax 08451963510

Name and contact details of student:

NHS REC Form Reference:

09/H0302/97

IRAS Version 2.3

Date: 30/07/2009 3 4493/53295/1/891

Chelmsford Campus,Bishops Hall Lane
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Name and contact details of student:

Title Forename/Initials Surname Mr Kevin Burrows

Address

XX
XXXXXXXXXXXXXXXXXXXX

4JA

Email

kevin.burrows@XXXXXXXXXXXXXXXXXXXXX
ac.uk

Telephone 01XXXXXXXXXXXXXXXXXXXX

Fax 0XXXXXXXXXXXX

A copy of a current CV for the student (maximum 2 pages of A4) must be submitted with the application.

A22.

Who will act as Chief Investigator for this study?

Student

A3. Chief Investigator:

Title Forename/Initials Surname

Mr Kevin Burrows

Post Teacher of Special Educational Needs

Qualifications

First Degree June 1979

Winchester School of Art, Bachelor of arts, Fine Art, Painting 1st Class Hons

Higher Degree June 1988

Middlesex Polytechnic, Trent Park PGCE Art and Design 2:1

Higher Degree Feb 2006

Middlesex University, Trent Park Master of Arts (Work based Research) 'Educational Art Therapy' 2:1

Ongoing Studies:

2008 Ongoing study PHD Education Research Degree, Anglia Ruskin University.

2008 Certificate of Ecotherapy BSY group

Other relevant Qualifications:

July 2002 University of Hertfordshire Foundation Certificate in the Arts Therapies.

June 2005 AQA, Advanced Diploma in Counselling (CBT TA)

July 2006 Awards Body Consortium, Cert Person Centred Art Therapy

Jan 2007 Archimedes OCN, Forest school leader level 3,

June 2007 University of East Anglia, Cert Groupwork

March 2009 Cert 'Web Autism' Bristol University

June 2009 University Strathclyde Cert Ecopsychology (Pass with Distinction)

Employer xxxxxxxxxxxxxxxxxxxxxxxx

Work Address xxxxxxxxxxxxxxxxxxxxxxxx

Jan 2007 Archimedes OCN, Forest school leader level 3,

June 2007 University of East Anglia, Cert Groupwork

March 2009 Cert 'Web Autism' Bristol University

June 2009 University Strathclyde Cert Ecopsychology (Pass with Distinction)

Employer xxxxxxxxxxxxxxxxxxxxxxxx

College

xxxxxxxxxxxxxxxxxxxxxxW

Work Email

kevin.burrows@xxxxxxxxxxxxxxxxxxxxx

* Personal Email

creatxxxxxxxxxxxxxxxxxxxxx

Work Telephone xxxxxxxxxxxxxxxxxxxxxxxx

* Personal Telephone/Mobile Home xxxxxxxxxxxxxxxxxxxxxxxx

* This information is optional. It will not be placed in the public domain or disclosed to any other third party without prior consent.

A copy of a current CV (maximum 2 pages of A4) for the Chief Investigator must be submitted with the application.

A4. Is there a central study coordinator
for this research?

No

A51.

Research reference numbers. Please give any relevant references for your study:

Applicant's/organisation's own reference number, e.g. R & D (if
available):

N/A

Sponsor's/protocol number: N/A

Protocol Version:

Protocol Date:

Funder's reference number: N/A

International Standard Randomised Controlled Trial Number (ISRCTN): N/A

ClinicalTrials.gov Identifier (NCT number): N/A

European Clinical Trials Database (EudraCT) number: N/A

Project website: N/A

Ref.Number Description Reference Number

A52.

Is this application linked to a previous study or another current application?

No

Please give brief details and reference numbers.

2. OVERVIEW OF THE RESEARCH

To provide all the information required by review bodies and research information systems, we ask a number of specific questions. This section invites you to give an overview using language comprehensible to lay reviewers and members of the public. Please read the guidance notes for advice on this section.

A61.

Summary of the study. Please provide a brief summary of the research (maximum 300 words) using language easily understood by lay reviewers and members of the public. This summary will be published on the website of the National Research Ethics Service following the ethical review.

Relational learning in autism art and nature.

NHS REC Form Reference:

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specific questions. This section invites you to give an overview using language comprehensible to lay reviewers and members of the public. Please read the guidance notes for advice on this section.

A61.

Summary of the study. Please provide a brief summary of the research (maximum 300 words) using language easily understood by lay reviewers and members of the public. This summary will be published on the website of the National Research Ethics Service following the ethical review.

Relational learning in autism art and nature.

This study seeks to explore how creative and natural environments can inform teaching models as more coherent forms of learning which meet the needs of people with autism as sustained relational learning experiences.

Observations from my teaching practice indicate that many teaching and therapy methods which rely on breaking ideas down into abstract concepts are outside of the mindset of those with autism. I anticipate that there is a need to form teaching models which recognise and reflect on shared experience and creativity as learning that can be accessed by those with autism.

Ideas that being in nature nurtures a shift in our collective unconscious from controlling to accepting 'wildness' suggest that 'Green' models of therapy and education can

accommodate the social, communication and learning needs of those who are within the autistic spectrum. So we have choices, either to control the 'wildness' of autistic behaviour so as to access existing models of learning which rely on forming isolated abstract concepts or to seek new emergent models of learning that accommodate and accept those with autism.

The work takes place in a two acre environment of 'Forest school' woodland where students with autism appear to respond positively to being part of creative woodland activities. Perceptions change when making art in natural environments as we learn less by breaking down and forming abstract concepts and become more aware of experiences sensed and felt as emotional learning. I anticipate that here people with autism can better develop their perceptions of self and world view through sensory perception experiences, the senses.

The research is practice based research, reflection from observation of my art teaching in natural woodland where much data collected will be emergent and qualitative. To get an idea how participants view learning some data will be collected through interviews with participants. To counter my own non-autistic bias, I am inviting undergraduate students who have autism from outside the participant group to form a focus group to help assess and form thematic grouping of data through an autistic viewpoint.

A62.

Summary of main issues. Please summarise the main ethical and design issues arising from the study and say how you have addressed them.

Research methodology

Research Question: *"To what extent might an inclusive social learning context in natural environments be an effective intervention for people who have autism"?*

Overview:

I am planning to observe participant students who have autism as part of the usual Essential Skills, XXXXX College art and performing arts curriculum, making artwork and performances in a woodland environment. Intentions are to make both individual and group art work using natural or 'found' materials in the woodland attached to the college grounds (a visual reference for the reader might be the work of artist Andy Goldsworthy). The woodland is a familiar place for the participant students as it has been used in a

'Forest School' capacity for two years and I anticipate little or no potential for anxiety by using it as a teaching environment. During the 'creative woodland activity' I will be making observations that will be made into journal notes after each session. I will also be using a digital camera to record events and I will ask and record participant students for their opinions ideas and perceptions using a digital audio recorder. Some students will be asked to record their responses to the 'creative woodland activity' using the video facility on a digital camera as a video diary. To assist thematic analysis of participant data I seek the help of a focus group of people who have autism from outside of the participant group to offset my non-autistic bias.

Reasons for data collection methods:

Initially I considered that I might conduct my research based on hypothesis and quantitative data collection methodologies. However I felt that much of the autistic experience of participant students might be lost using quantitative data collection models alone. As autistic learning experience is unique to those who have autism I consider that the essence of the data I seek will be emergent and open up notions of meaning through participant experience which I wish to capture in my research data. It would seem that creative and experiential models of research paradigms can unearth emergent qualitative data more effectively.

The research will be practice based research, reflection as a practitioner, employing case study or multiple case studies as part of an ongoing ethnography. Much of the data collected will be qualitative, my research methods and tools being; records of case study journals, interviews with participants and participant artwork, time lapse observations of behaviour and cooperative groupwork, focus groups and reflective video diaries. I embrace the exploratory potential of Barone's experiential reflection through art making, 'Arts based educational research' (ABER) (Paul 2005). ABER requires a fundamental shift from the modernist research quest for 'certainties', towards a concept of research that 'enhances meaning' through the experience and reflection of process as artist / audience.

Outline of data collection methods:

** Case study journals ethnography, autoethnography:*

I will be writing a journal pertaining to my experiences of what is going on, what I observe and empathise within the

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Outline of data collection methods:

*** Case study journals ethnography, autoethnography:**

I will be writing a journal pertaining to my experiences of what is going on, what I observe and empathise within the relational activities of my participant group. The journal will focus on aspects of my own autoethnography as a teacher facilitator of art based activities in the natural environment of the campus woodland. I anticipate that my hunches and findings through this process will assist recognition of emerging models of pedagogy.

*** Interviews with participants:**

I intend to offer participants the opportunity to take part in semi structured interviews as part of the reflective learning or evaluation of the lesson. This is a common element of reflective teaching practice where the plenary is a process where the group feedback views about their learning from a particular teaching session. Participants may use small digital cameras as a reflective diary.

***Focus group:**

I have negotiated with Dr. Bill Scaife of Anglia Ruskin University forming and inviting of autistic spectrum disorder (ASD) students from the University to become co-researchers in the form of an ASD focus group. Dr. Scaife works /assists Anglia Ruskin students who have ASD including autism and Asperger's syndrome. Given that an ASD mind-set is different from my own neural typical mind-set the purpose of the ASD focus group will be

to help assess semi structured interviews, form thematic grouping of data from textual analysis through an autistic viewpoint. As the focus group participants are over 18 and deemed to be able to consent for themselves by virtue that they attend a degree course, this invitation will be governed by Anglia Ruskin University ethics guidelines. Anonymity of my participant students will be in place with all data presented to this ASD focus group.

*** Artwork and performance**

I intend to use images of participant artwork and performances triangulated with data from case study journals and semi structured interviews,

*** Time lapse observations of behaviour.**

A log of the frequency of behaviours within the lesson time relative to activities, this may incorporate analysis of video and still frame photography and can be linked to a needs analysis chart.

*** Cooperative groupwork.**

Some of the activities will be shared art work where the outcome is cooperative. I will endeavour to identify how this might have different pedagogical value for participants through journal and interview methods.

***Arts based educational research**

Fundamental within Arts Based research are the emergent qualities intrinsic in the creative process of 'artist's knowing' which questions certainties and opens up notions of meaning through experience. I see this as part of my own experiential journey and ethnography of the participant story.

Data analysis:

Data analysis with RefWorks and NVivo software can offer excellent opportunities to reference and store, form strings, nodes, themes and patterns from my qualitative data. Ethical considerations confidentiality Keeping within 'Caldicott Principles' where:

- 1. The purpose for obtaining information is justified by way of research informing ASD appropriate teaching, learning and therapy models.*
- 2. Person identifiable information is not used.*
- 3. Use the minimum necessary person identifiable information I anticipate that there will be no person identifiable information in the final research draft.*
- 4. Access to person identification information should be on a strictly need to know basis.*

As research is within a special educational needs unit in a sixth form College. My XXX

College line manager Jxxxxx xxxxx will be informed and have access to personal information which may involve harm to self or others or might infringe child protection issues as per 'Every child Matters' and BACP guidelines of confidentiality. In addition should issues emerge that might cause anxiety and need further counselling or other treatment then they will be forwarded to the appropriate person after consultation with my XXXX College line manager.

5. Everyone with access to person identifiable information should be aware of their responsibilities. Within the XXXX College line management structure training and college policy cover confidentiality of student college and staff person identifiable issues. However I will draft an agreement letter clarifying nondisclosure of person identifiable data.

6. Understand and comply with the Law. Participant students who have autistic spectrum disorder (ASD) are all post 16 and will be drawn from the College have access to personal information which may involve harm to self or others or might infringe child protection issues as per 'Every child Matters' and BACP guidelines of confidentiality. In addition should issues emerge that might cause anxiety and need further counselling or other treatment then they will be forwarded to the appropriate person after consultation with my XX College line manager.

5. Everyone with access to person identifiable information should be aware of their responsibilities. Within the XXX College line management structure training and college policy cover confidentiality of student college and staff person identifiable issues. However I will draft an agreement letter clarifying nondisclosure of person identifiable data.

6. Understand and comply with the Law.

Participant students who have autistic spectrum disorder (ASD) are all post 16 and will be drawn from the XXX College Exxxx xxxxx course, for which an entry requirement is to have had a statement of special needs. Decisions of competency will be taken in consultation with my head of department Jxxxxxxxxxger and line manager Juxxxxxxxxxan. Here decisions about competency will consider the student records and uphold the Mental health Capacity act guidelines five principles:

- 1. A presumption of capacity every adult has the right to make his or her own decisions and must be assumed to have capacity to do so unless it is proved otherwise;*
- 2. The right for individuals to be supported to make their own decisions people*

must be given all appropriate help before anyone concludes that they cannot make their own decisions;

3. That individuals must retain the right to make what might be seen as eccentric or unwise decisions;

4. Best interests – anything done for or on behalf of people without capacity must be in their best interests;

5. Least restrictive intervention – anything done for or on behalf of people without capacity should be the least restrictive of their basic rights and freedoms.

When participants are not seen as competent to consent for themselves I will ask for parental consent using the Anglia Ruskin 'parental consent' and 'information sheets'. To keep participants not competent to give consent best informed I will use autism friendly 'social story' version of the participant consent and information sheets, parent / carer's will be informed of the content. The 'social stories' will be completed as a face to face and witnessed activity where witnesses would normally be the attending teaching assistant. Students will have access to their particular research and the right to withdraw at any time, the anonymity of students will be upheld at all times.

Where data from case study, interview, video, photograph or original artwork is recorded, hard copy will be kept locked in a filing cabinet or locked briefcase in the boot of car when in transit. Digital copies will be password protected.

Permission is to be sought from participants concerning use of and publication of written and pictorial documentation and data where anonymity is through change of or non-disclosure of names places and by changing visually recognisable features through blurring or cropping images. As a counsellor and BACP member I am bound by BACP ethical guidelines of:

o Confidentiality. Names & other distinguishing characteristics changed, data locked or password protected.

o Fidelity: honouring the trust placed in the practitioner Honouring the client & building a therapeutic trust.

o Autonomy: respect for the client's right to be self-governing.

ASDs have autonomy & right to withdraw.

o Beneficence: a commitment to promoting the client's wellbeing.

Monitoring student's behaviour & taking intervention

should activity become stressful, cause anxiety or become dangerous.

o Nonmaleficence:

a commitment to avoiding harm to the client. Risk assessment of environment & activity.

o In addition I will be following the Anglia Ruskin University and xxxxx College ethical framework guidelines and policies.

Outcomes

In context of my research it is the teaching and learning environments, human interactions and behaviour models that need to be considered when educating persons within the autistic spectrum. The product outcome of this project is to develop guidelines for teachers, facilitators and policy makers to better address and serve this unique area of learning for those within the autistic spectrum in natural and creative environments.

Risks, burdens and benefits:

Should I put myself in the participants shoes I can empathise that they would be aware that there is research going on in as much as they have worked through a face to face and witnessed 'social story' giving participants information about being observed and interviewed. Participants should not experience anything different from their usual day to day teaching in the woodland as I have been working in similar ways with a creative syllabus for over two years and students are familiar with these routines. As previously stated I have noticed that my students seem to be more at ease learning in a natural environment and the object of this research is to notice and collect data on how this might occur and to disseminate my findings in a bid to help form more appropriate teaching and learning methodologies for students who have ASD.

Conflict of interest:

I am aware that the scope and budget of PHD research limits many of the processes to one person, namely myself as being observed and interviewed. Participants should not experience anything different from their usual day to day teaching in the woodland as I have been working in similar ways with a creative syllabus for over two years and students are familiar with these routines. As previously stated I have noticed that my students seem to be more at ease learning in a natural environment and the object of this research is to notice and collect data on how this might occur and to disseminate my findings in a bid to help form more appropriate teaching and learning methodologies for students who have ASD.

Conflict of interest:

I am aware that the scope and budget of PHD research limits many of the processes to one person, namely myself as the CI, statistician and to some extent expert in the field. To minimise my internal bias I have regular meetings and discussion with my sponsor Dr. Leslie Gelling and first supervisor Dr Melanie Peter at Anglia Ruskin University for ethical and academic advice, and with my line managers Jaxxxxxx and Juxxxxxxx at xxxx College to regulate the wellbeing of my ASD students. One of the reasons to form an ASD focus group at Anglia Ruskin University is to offer a different perspective or way of seeing data collection and analysis. By working alone as participant researcher with practice based research and auto ethnographic reflection my analysis has a potential danger of reification as a research practitioner in isolation. The ASD focus group acts as a safety feature to counterbalance my neural typical mind-set and to challenge reflect or add something unexpected to my findings. The ASD focus group questions neural typical assumptions that I can empathise or think autistically and therefore corrects neural typical bias of my data findings.

At the end of my study:

Non-person-identifiable data will be kept by the CI after the study for potential use in further studies, papers etc. Person identifiable raw data and digital data will be deleted and hard copy destroyed, person identifiable digital or analogue photographic or video data will be erased. Should participant want a copy of the final research they can have a synopsis and copies of their own data.

A10. What is the principal research question/objective? Please put this in language comprehensible to a lay person.

Research Question:

'Creativity, art and nature: relational intervention for autism'

Or, 'Relational learning in autism, art and nature'.

My research seeks to evidence and identify how creative and natural environments might develop ways of teaching that support students with autism. By observing and monitoring how participant students who have autism behave during their creative activity in the XXX College woodland. My experience as teacher and therapist suggests that education and mental health employ many learning and therapy models that require an ability to empathise and think in abstract terms. This kind of learning model lies outside of the

person with autisms perception and access. Teaching creatively in 'Forest School' environments has encouraged me to research potential learning methods based on experience and sensation which might include both people with autistic and typical mind-sets. My objectives are to seek autism friendly learning methods which promote social learning, understanding and increased self-esteem. I have noticed that my 16 to 19 year old students with autism seem to be calm when engaged in creative activity in natural environments. Which I surmise might encourage experience and relationship as ways of learning.

A11. What are the secondary research questions/objectives if applicable? Please put this in language comprehensible to a lay person.

There is a potential for findings that can inform therapy and counselling 'Green' or 'EcoTherapy' models that are autistic spectrum specific. The University of Essex, research report for leading mental health charity 'Mind' states that outdoor physical activity, known as green exercise and as ecotherapy, has measurable benefits for mental health. Psychotherapist Mary Jane Rust presents ideas about ecotherapy catalysing a shift in our contemporary collective unconscious from controlling to accepting 'wildness'. This informs me that, inclusive social learning can be further enhanced in context of the natural ecotherapy environment of forest schools and that there is a potential in my research for both education and therapy models with specific reference to autism.

A12. What is the scientific justification for the research? Please put this in language comprehensible to a lay person.

Much research for those who have autism has been with the early years (05 yrs) or junior development (5-13yrs). My proposed research is justified in that it targets the under researched 16-18 year age group. I have noted that many of the behavioural based teaching aids such as TEEACH and PECS, developed with earlier age groups are not appropriate for the 16+ age range whose spontaneity needs need to be developed. My research identifies a My research approach will observe and interview participants as case study and reflection of my practice during their usual art and performing arts lessons which are held in a natural woodland.

o Explore natural and creative environments as places where specialist education and learning practices for people with autism might emerge, developing teaching methods and

ways of providing ASD's wider access to the curriculum. Which highlight the relationality between therapeutic need and learning experience.

- o To promote understanding of the need for specialist ways of teaching for people with autism, appropriate for the 16+ age range whose spontaneity needs need to be developed. My research identifies a My research approach will observe and interview participants as case study and reflection of my practice during their usual art and performing arts lessons which are held in a natural woodland.

- o Explore natural and creative environments as places where specialist education and learning practices for people with autism might emerge, developing teaching methods and ways of providing ASD's wider access to the curriculum.

Which highlight the relationality between therapeutic need and learning experience.

- o To promote understanding of the need for specialist ways of teaching for people with autism.
- o Inform teaching methods for other ASD units and inform inclusion of ASD students into wider learning experiences.
- o Present an awareness of how certain models of education can exclude those with ASD.
- o Present an awareness of teaching methods that can include both those with and without autism.

My research combines disciplines of art, education, humanistic models of psychotherapy, and the environment. A key function is a holistic sense of the interconnectedness between previously separated disciplines.

A13. Please give a full summary of your design and methodology. It should be clear exactly what will happen to the research participant, how many times and in what order. Please complete this section in language comprehensible to the lay person. Do not simply reproduce or refer to the protocol. Further guidance is available in the guidance notes.

My research approach will observe and interview participants as case study and reflection of my practice during their usual art and performing arts lessons which are held in a natural woodland.

I had considered and rejected the sole use of quantitative research methodologies as I feel that much of the data to be found will be experiential and emergent. Simple time based observation which scores behaviours is useful but if considered outside of the experiential

context of interview or video analysis could lose much of its qualitative richness. For my strategy for gathering accessing data I intend to carry out qualitative ethnographic case study and interviews with my college teaching group of 3-6 people with autism in a mixed SEN cooperative group of 8 – 10 students, aged between 16 - 19. It is likely that much of the data collected will be qualitative although in time there is potential for quantitative data. My research methods and tools being records of journals, interviews, time lapse observations of behaviour and cooperative groupwork, ongoing discussion with staff and student peers. The development of an ASD focus group with consenting ASD students at Anglia Ruskin University so as to have an autistic mind-set input which can offset neural typical bias in data modelling and identify themes and patterns from a different perspective. Data analysis with Refworks and NVivo software can offer excellent opportunities to form strings, nodes themes and patterns from my qualitative data. Observation and case study will be in the form of my own reflective journals. These will also have an auto-ethnographical aspect to them which will incorporate my teaching methods observations and student responses. The observations are in no way experimental and it is intended and anticipated that participant students will not experience any stressful or unusual aspects to their usual college day. What will be different is how (I, the CI) observe, notice and triangulate what is going on in response to my teaching, the environment, including creative practice and the ease of learning for those participants with autism.

I will be working closely with individuals on the autistic spectrum monitoring through case study, observation and reflection of their activity. My students who have autism are all post 16 and where observed case study and interviews are required personal permission will be sought and their parents /carers informed. Students will have access to their particular research and the right to withdraw at any time, the anonymity of students will be upheld at all times. Using Widgit software I have taken steps to make an autism friendly version of the parent/guardian information, and consent sheets. For those with Autism these are in Makaton and social story format (both ASD communication aids). It is anticipated that the student version of the participant consent form and participant information sheet will be invited as a face to face and witnessed activity similar to drawing up a working agreement document. My reasons for this being that a formal written document might prove too stressful and have poor validity for the person with

autism if delivered out of context, parent / carer will be informed to what is asked of students copies of these consent documents are attached.

I anticipate that the research will take place during September 2009 till June 2010 and again from September 2010 till June 2011 this will be as part of the usual teaching day in one or two hour session. Semi-structured interviews will take part in the lesson time as part of the lesson plenary or more personal reflections as video diaries which can be made in relative privacy in a quiet part of the woodland.

A141.

In which aspects of the research process have you actively involved, or will you involve, patients, service users, and/or their carers, or members of the public?

None of the above

Give details of involvement, or if none please justify the absence of involvement.

As my students all have special educational needs (learning difficulties) and may be considered as unable to give consent. I have based my research around art based activities in the natural environment of a woodland environment. I intend to involve participant students in the interview process as part of their own reflective content of the teaching process and this may take the form of a participant video diary. Again reflection on learning or evaluation is something that is a regular feature of their everyday experience of teaching and I anticipate no or minimum potential for anxiety.

I have asked a group of Anglia Ruskin University undergraduate students who are in the autistic spectrum to become co-researchers in the form of an ASD mind-set focus group. They will be looking for themes in the participant behaviour from anonymised video recordings of the participant group.

4. RISKS AND ETHICAL ISSUES

RESEARCH PARTICIPANTS

A171.

Please list the principal inclusion criteria (list the most important, max 5000 characters).

There are no excluding factors to do with:

- *Gender (including gender identity)*
- *Race, ethnic origin (including Gypsies and Travellers) or nationality*

- *Religion or belief*

Sexual orientation (including lesbian, gay and bisexual people).

- *Physical disabilities*

However there are questions of exclusivity concerning:

- *Age: which is focused on the 16-18 groups with autism.*
- *Disability: (including learning disability, sensory impairment and mental health issues). The learning environment is exclusive to people with special educational needs of which the participant students will have autism.*

The study is exclusive in the sense that non-autistic people who may have other special needs will be taking part as a relational aspect of the study. Yet their data will only be included as a relative part of what is observed or emergent in relation to participant students, for example: 'student x was enjoying his art making with a student who is not taking part in the research study'. I do not intend to accommodate inclusion by assuming that autistic behaviour, cognition and feeling are to be artificially changed to fit an inclusion model based on neural typical (non-autistic) values of what is 'normal'.

A172.

Please list the principal exclusion criteria (list the most important, max 5000 characters).

However there are questions of exclusivity concerning:

- *Age: which is focused on the 16-18 groups with autism.*
- *Disability: (including learning disability, sensory impairment and mental health issues). The learning environment is exclusive to people with special educational needs of which the participant students will have autism.*

The study is exclusive in the sense that non-autistic people who may have other special needs will be taking part as a relational aspect of the study. Yet their data will only be included as a relative part of what is observed or emergent in relation to participant students, for example: 'student x was enjoying his art making with a student who is not taking part in the research study'.

I do not intend to accommodate inclusion by assuming that autistic behaviour, cognition and feeling are to be artificially changed to fit an inclusion model based on neural typical (non-autistic) values of what is 'normal'.

A18. Give details of all nonclinical intervention(s) or procedure(s) that will be received by participants as part of the research protocol.

These include seeking consent, interviews, nonclinical observations and use of questionnaires.

Please complete the columns for each intervention/procedure as follows:

- 1. Total number of interventions/procedures to be received by each participant as part of the research protocol.**
- 2. If this intervention/procedure would be routinely given to participants as part of their care outside the research, how many of the total would be routine?**
- 3. Average time taken per intervention/procedure (minutes, hours or days)**
- 4. Details of who will conduct the intervention/procedure, and where it will take place.**

Semi structured Interviews as part of the reflective part of the lesson. I anticipate no more than ten per year per person. 10 to 15 mins

Kevin Burrows Interview will typically take place in woodland environment

Observed case study. I will be making a case study of the group and will triangulate my impressions with colleagues as part of my professional teaching practice and with the ASD focus group.

As part of an ongoing ethnography observation journals will be kept by Kevin Burrows.

Video and still photography will be potentially used on a less frequent basis.

A21. How long do you expect each participant to be in the study in total?

Across two academic years from September 2009 to July 2010 with recess during July and August 2010. Then September 2010 to July 2011.

A22. What are the potential risks and burdens for research participants and how will you minimise them?

For all studies, describe any potential adverse effects, pain, discomfort, distress, intrusion, inconvenience or changes to lifestyle. Only describe risks or burdens that

could occur as a result of participation in the research. Say what steps would be taken to minimise risks and burdens as far as possible.

The research is to take place as an observation and interview of my usual teaching day of visual and expressive arts in a woodland environment. Although students are used to having their photographs taken as an evidence based activity as part of their exam evidence. To minimise the potential burden of prying for the students I am considering the use of small digital cameras video diary as interview and process input for case studies. This will give participant students control and management of their disclosure.

A23. Will interviews/ questionnaires or group discussions include topics that might be sensitive, embarrassing or upsetting, or is it possible that criminal or other disclosures requiring action could occur during the study?

Yes

If Yes, please give details of procedures in place to deal with these issues:

The research is to be made within a special educational needs unit within a sixth form college, anxiety agitation and upsets go with the territory and staff are experienced and trained to calm individuals. Excellent relationships exist with the college counsellor and nurse should any further processing or treatment become necessary.

The art based natural environment research is to be set within a teaching framework as part of the usual teaching day. Art making and being in nature are intrinsically powerful therapeutic tools which can trigger issues from the unconscious and there is potential for embarrassing or upsetting issues to emerge. The intention of this research is not to form or encourage unconscious issues to emerge and as a practicing counsellor / facilitator of face to face and group therapies, art and ecotherapy I am able to assess and make early intervention with emergent issues, referring them to the college counsellor where they can be worked on in safe therapeutic boundaries. Referral is a common procedure as issues do arise for students with special needs and as part of the usual teacher care relationship healthy links with the college counsellor have long been established. Should any disclosures or other situations trigger issues for my research assistants (teaching assistants) I would in the first instance offer counselling appropriate to my role within boundaries of this research and recommend appropriate follow up with the college counselling services which are available for all college staff and student use. I have liaised with the college counsellor and she has agreed that regular counselling services are in place for the research participants and assistants if necessary.

For my own psychological safety I attend regular therapeutic supervision in both my NHS (Honorary Therapist) and private practice counselling roles, where issues concerning my teaching and research roles have, and can be discussed.

A24. What is the potential for benefit to research participants?

Much research with and for people who have autism has been conducted with the 'early years' or 'under 11', age groups. Arguably this is the age where many 'life script' or early decisions are made which may be reflected upon in later life. However my experience working with the 16+ age range is that many of the interventions developed with earlier age groups can become less efficient when trying to engage spontaneity and independent routines in later years. For example adaptations of TEACCH and PECS (teaching programs for ASD's) are frequently used in early years to establish routines which might be considered inflexible. In my work with 16+ groups of people with autism there seems to be a common need for teenage plus students to have a flexibility of routine and autonomy. And it might be that working in a person centred way in creative and natural environments can equip these older participant students with routines that can promote spontaneity and autonomy as these are tenets of creative and natural processes.

A26. What are the potential risks for the researchers themselves? (if any)

As mentioned in section A23 there are risks of issues from the unconscious emerging with participant students and triggering issues for the CI and research assistants. This possibility is minimised through regular supervision for the CI and the offer of supervision and monitoring to the assistants. Other risks of potential hazards particular to woodland working have been risk assessed as part of the college health and safety procedures. There are potential risks of bias, reification and reflexivity from the CI. Regular supervisory monitoring dialogue with Anglia Ruskin University and Seevic College are in place to clarify and maintain the integrity of research findings.

RECRUITMENT AND INFORMED CONSENT

In this section we ask you to describe the recruitment procedures for the study.

Please give separate details for different study groups where appropriate.

A271.

How will potential participants, records or samples be identified? Who will carry this out and what resources will be used? For example, identification may involve a

disease register, computerised search of GP records, or review of medical records. Indicate whether this will be done by the direct healthcare team or by researchers acting under arrangements with the responsible care organisation(s).

Participants will be people who have autism chosen from my regular teaching group for creative and performing arts. Participant students with autistic spectrum disorder (ASD) are all post 16 and will be drawn from the XXX College Exxxx Skills course, for which an entry requirement is to have had a statement of special needs. Decisions of competency will be taken in consultation with my head of department Jaxxxxx and line manager Juxxxxx based on student records and mental health competent guidelines.

Original personal and unprocessed data will be confidential to myself (CI) and a code used where names are changed. I intend to change names of institute and students e.g. a small special needs unit attached to a sixth form college in a semi-rural area of Great Britain. Student 'X' or participant who we shall call Nick (real name withheld).

The only outside group that has access to participant data will be the ASD focus group at Anglia Ruskin University, this data will be processed so that no identifiable aspects of the participant students will be accessible to the focus group.

Where photography or video is used, published images will be cropped or blurred to hide the identity of participants.

Unedited imagery will be digital and kept on password protected computers or locked memory devices. Participants will be informed of the right to withdraw without penalty. If participants request to withdraw; data will not be used but experience of teaching group will continue. Manual files will be kept with coded name so that individual or place cannot be identified and when not in use kept in a locked file. These facilities are available both at home and at work. They will be kept in a locked briefcase and, or in a locked car boot when in transit.

A272.

Will the identification of potential participants involve reviewing or screening the identifiable personal information of patients, service users or any other person?

No

Please give details below:

A28. Will any participants be recruited by publicity through posters, leaflets, adverts or websites?

No

A29. How and by whom will potential participants first be approached?

Potential participants will be from my usual teaching groups as yet it is not known which of the participant students will or will not be deemed competent to give consent for their participation in the research. Participants will be initially approached by myself the CI as part of my daily teaching activity. Research will be observations made as part of the usual day to day teaching program. Students will be made aware of the research process using the makaton / widget participant information, consent and working agreement. Parents, Carers, and Guardians will be informed through participant information consent and working agreement. Research activity and participation will be explained face to face and competent students will be asked to sign the information consent working agreement which will be witnessed, their right to withdraw at any time and how they can do this will be explained and participants parents carers will be informed of the withdrawal process. The parents carers or guardians of those students not deemed competent to give consent will be asked to sign consent form on their behalf.

A301.

Will you obtain informed consent from or on behalf of research participants?

Yes No Potentially both Yes and No depending on Mental Capacity

If you will be obtaining consent from adult participants, please give details of who will take consent and how it will be done, with details of any steps to provide information (a written information sheet, videos, or interactive material).

Arrangements for adults unable to consent for themselves should be described separately in Part B Section 6, and for children in Part B Section 7.

If you plan to seek informed consent from vulnerable groups, say how you will ensure that consent is voluntary and fully informed.

The research is a part of the usual day to day teaching program students will be made aware of the research process using the makaton / widget participant information, consent and working agreement forms / letters. Participant consent will be established through participant information consent and working agreement. Research activity and participation will be explained face to face and students who are competent to give

consent will be asked to sign the information consent working agreement which will be witnessed by the attending teaching assistant.

Parents and carers will be informed of the student deemed competent to consent process and where appropriate will give consent on behalf of participating student's not deemed to be able to give their own consent. In the case of participants not deemed competent to give consent it is appropriate to gain consent from parent and to inform participant student of the research activity through ASD friendly 'social stories and Makaton symbols'. Decisions concerning student's competency to give consent will be made in consultation with my xxxxCollege line manager Juxxxxx and Head of department Jxxxxxer. It may be that some students might not be considered competent to give their consent on the grounds that to attend Special Educational Needs courses at XXX College, students must have had a statement of special educational needs and may still be deemed as not competent to consent for themselves this decision will be taken in consultation with Janice Woodger head of SEN department. Students or parents /guardians will have the right to withdraw at any time.

If you are not obtaining consent, please explain why not.

The research is a part of the usual day to day teaching program and all students will be made aware of the research process using the Makaton / widget or standard English participant information, consent and working agreement forms / letters. Research activity and participation will be explained face to face and students who are competent to give consent will be asked to sign the information consent working agreement which will be witnessed by the attending teaching assistant.

Parents and carers of the student deemed competent to consent will be informed of the research process. In the case of participants not deemed competent to give consent it is appropriate to gain consent from parent / Carer and to inform participant student of the research activity through ASD friendly 'social stories and Makaton symbols'.

Decisions concerning student's competency to give consent will be made in consultation with my X College line manager Juxxxxx and Head of department Jaxxxxx in accordance to the mental capacity act guidelines for ASD. It may be that some students might not be considered competent to give their consent on the grounds that to attend Special Educational Needs courses at xxxxx College, students must have had a statement of special educational needs and may still be deemed as not competent to consent for themselves this decision will

be taken in consultation with myself , my line manager xxxx and xxxxof SEN department.
Students or parents /guardians will have the right to withdraw at any time.

Please enclose a copy of the information sheet(s) and consent form(s).

A302.

Will you record informed consent (or advice from consultees) in writing?

Yes

A31. How long will you allow potential participants to decide whether or not to take part?

All students will have the opportunity to discuss with their parents carers within a period of two weeks. They will have the right to withdraw at any time.

A331.

What arrangements have been made for persons who might not adequately understand verbal explanations or written information given in English, or who have special communication needs?(e.g. translation, use of interpreters)

The research is a part of the usual day to day teaching program, the research includes participants with autism and as such they will have special communication needs. Participant students will be made aware of the research process using the social stories which are a universally tried and tested communication method for those with ASD. The social stories will be delivered using Makaton and Widget technology, Makaton and Widget are used within the department teaching framework and are familiar to the participant students who have ASD. Therefore they will be used in the participant information, consent and working agreement letters. Parents and Guardians will be informed through Microsoft Word documented copies of the participant information consent and working agreements and they will be given the chance to ratify and consent to the participant agreement. Research activity and participation will be explained face to face and those students deemed competent to consent for themselves will be asked to sign the (Social Story /Widget/ Makaton) information consent working agreement which will be explained by special education staff and witnessed. Those students who are not deemed to be competent to consent for themselves will have been informed by the social stories information consent document and their Parent Guardian asked for consent by the standard English consent document.

A35. What steps would you take if a participant, who has given informed consent, loses capacity to consent during the study? Tick one option only.

The participant and all identifiable data or tissue collected would be withdrawn from the study.

As participants may be unable to give consent at the start of the research it is unlikely that they can be described as losing the capacity to consent during the research. Should those deemed competent to give consent at the start of the study lose competency then depending on the severity they will either be withdrawn from the study or Parental/Guardian consent sought to continue.

If you plan to retain and make further use of identifiable data/tissue following loss of capacity, you should inform participants about this when seeking their consent initially.

CONFIDENTIALITY

In this section, personal data means any data relating to a participant who could potentially be identified. It includes pseudonymised data capable of being linked to a participant through a unique code number. Storage and use of personal data during the study

A36. Will you be undertaking any of the following activities at any stage (including in the identification of potential participants)?(Tick as appropriate)

Access to medical records by those outside the direct healthcare team

Electronic transfer by magnetic or optical media, email or computer networks **Yes**

Sharing of personal data with other organisations **No**

Export of personal data outside the EEA **No**

Use of personal addresses, postcodes, faxes, emails or telephone numbers **No**

Publication of direct quotations from respondents **Yes (but anonymised)**

Publication of data that might allow identification of individuals **No**

Use of audio/visual recording devices **Yes**

Storage of personal data on any of the following:

Manual files including X-rays **Yes**

NHS computers **No**

Home or other personal computers **Yes (but anonymised)**

University computers **Yes (but anonymised)**

Private company computers **No**

Laptop computers **Yes (but anonymised)**

Further details:

Steps which propose to ensure participants' confidentiality and anonymity:

Change names of institute and students e.g. a small special needs unit attached to a sixth form college in a semi-rural pocket of Great Britain. Student x or participant who we shall call Nick (real name withheld). Visual, photographic, video images are to be cropped or blurred to protect the participant's identity. Unedited imagery is digital and will be kept in a locked file (E.G. when in camera or on SD card in camera).

Where audio interviews are conducted digital recording devices will be used, these recorders and their SD cards will be locked and stored under password as per video data. The content of the audio interviews (either as audio or as video soundtrack) are not to be published as it is intended that data will be in the form of qualitative thematic discourse analysis from the edited transcript of recorded interviews. However there is a potential that video and audio clips might be used to punctuate PowerPoint presentations in public lectures, should this be the case participant consent will be sought at the outset of the research process, cropping and blurring of images and the deletion of spoken names of people and places will be a matter of course. SD cards are to be locked, either manually in filing cabinets or digitally in password protected computers when not in use. Other digital storage either edited or unedited will be digitally password protected or physically locked away in filing cabinet. Laptop or PC storage will be password protected in computer or locked in memory stick, portable hard drive or other digital storage device. All Laptops memory devices and digital cameras containing participant's personal data will be locked in a lockable case or the boot of car when in transit. Hard copies of data are not anticipated to contain personal details. Published data from the research will have no personal identifying aspect to its content.

A38. How will you ensure the confidentiality of personal data? Please provide a general statement of the policy and procedures for ensuring confidentiality, e.g. anonymisation or pseudonymisation of data.

Manual files will be kept with coded name so that individual cannot be identified. When not in use they will be kept in locked file (these facilities are available both at home and at work), or in locked briefcase, locked car boot when, in transit.

Data will be accessed using the following computers and storage devices:

- *Home or other personal computer/ yes*
- *University computer/ some*
- *Workbased computer/ some*
- *Laptop computer/ yes*
- *Other (please define)/ SD Card, memory stick (Coded and locked) most plus CDR backup, portable hard drive.*

Note that any data stored on computer will be password protected as a minimum requirement. Although potentially up to 4 computers are likely to be used the data will be kept on Memory stick, portable hard drive and CDR as back up which will be locked away when not in use.

I am bound by the British Association of Psychotherapist and Counsellors (BACP) guidelines concerning confidentiality in that confidentiality is only broken should there be concerns of harm to self or others or a child protection issue. I am also bound within my teaching capacity to divulge concerns that might infringe confidentiality to my line manager. This is still confidential within the confines of my profession and employer and not in the public domain.

A40. Who will have access to participants' personal data during the study? Where access is by individuals outside the direct care team, please justify and say whether consent will be sought.

Kevin Burrows CI, with the exception that in the event where data is seen to suggest harm to self or others or a child protection matter, these aspects of data will be forwarded in the first instance to my xxxx line manager Jxxxx and head of department Jxxxxx who will affect any further action.

Storage and use of data after the end of the study

A43. How long will personal data be stored or accessed after the study has ended?

Less than 3 months

3 – 6 months

6 – 12 months

12 months – 3 years

Over 3 years

If longer than 12 months, please justify:

The part time PhD research is for a 6 year period and data will be kept during this time.

When published all personal data will have anonymity.

INCENTIVES AND PAYMENTS

A46. Will research participants receive any payments, reimbursement of expenses or any other benefits or incentives for taking part in this research?

No

A47. Will individual researchers receive any personal payment over and above normal salary, or any other benefits or incentives, for taking part in this research?

No

A48. Does the Chief Investigator or any other investigator/collaborator have any direct personal involvement (e.g.financial, share holding, personal relationship etc.) in the organisations sponsoring or funding the research that may give rise to a possible conflict of interest?

No

NOTIFICATION OF OTHER PROFESSIONALS

A491.

Will you inform the participants' General Practitioners (and/or any other health or care professional responsible for their care) that they are taking part in the study?

No

If Yes, please enclose a copy of the information sheet/letter for the GP/health professional with a version number and date.

PUBLICATION AND DISSEMINATION

A50. Will the research be registered on a public database?

Yes

Please give details, or justify if not registering the research.

Anonymised data will be available to the public in the following ways and potentialities.

PhD dissertation will be in the University library and possible internet e-journal,

published journals, books, papers, presentations etc. Should further anonymity be required the PhD dissertation can be 'Ring Fenced' to the University Library.

A51. How do you intend to report and disseminate the results of the study? Tick as appropriate:

In the first instance the research will be part of a PhD Education research degree which I aim to publish in abstracts, posters, journals and wider peer review academic publication and conference presentation. Peer reviewed scientific journals

Internal report, Conference presentation. All participants will be anonymised

A53. Will you inform participants of the results?

Yes

Please give details of how you will inform participants or justify if not doing so.

I will share my results in an accessible and meaningful way. Access to published work and PhD document will be extended to participants and their carers in the form of a written summary. For practical reasons if the full version is required a digital or CDR word document will be made available.

5. Scientific and Statistical Review

A54. How has the scientific quality of the research been assessed?

Tick as appropriate:

Independent external review

Review within a company

Review within a multi-centre research group

Review within the Chief Investigator's institution or host organisation

Review within the research team

Review by educational supervisor

Other

Justify and describe the review process and outcome. If the review has been undertaken but not seen by the researcher, give details of the body which has undertaken the review:

The major and primary quality of this research is pedagogical, yet as the study develops there may be emergent scientific qualities. This will be initially assessed through contact with my Anglia Ruskin Sponsor Dr. Leslie Gelling and
And supervisor Dr. Melanie Peter and finally by PhD submission and Viva to the Anglia Ruskin University.

For all studies except non-doctoral student research, please enclose a copy of any available scientific critique reports, together with any related correspondence.

For non-doctoral student research, please enclose a copy of the assessment from your educational supervisor/ institution.

A56. How have the statistical aspects of the research been reviewed? Tick as appropriate:

Review by independent statistician commissioned by funder or sponsor

Other review by independent statistician

Review by company statistician

Review by a statistician within the Chief Investigator's institution

Review by a statistician within the research team or multi-centre group

Review by educational supervisor

Other review by individual with relevant statistical expertise

No review necessary as only frequencies and associations will be assessed – details of statistical input not required

In all cases please give details below of the individual responsible for reviewing the statistical aspects. If advice has been provided in confidence, give details of the department and institution concerned.

Title Forename/Initials Surname

Dr William Scaife

Department Learning Support

Institution Anglia Ruskin University

Work Address Chelmsford Campus

Bishops Hall Lane

Chelmsford

Post Code CM1 1SQ

Telephone 0845 196 4240

Fax 01245607506

Mobile

Email

William.scaife@anglia.ac.uk

Please enclose a copy of any available comments or reports from a statistician.

A57. What is the primary outcome measure for the study?

That a better understanding of the way that creative and natural environments influence ways in which the 16-19 yrs autistic group learn and can inform appropriate teaching pedagogies that can enhance learning for people with autism.

A58. What are the secondary outcome measures? (if any)

A59. What is the sample size for the research? How many participants/samples/data records do you plan to study in total?

If there is more than one group, please give further details below.

Total UK sample size: 28

Total international sample size (including UK):

Total in European Economic Area:

Further details:

The sample group is to be from my regular teaching group for NSP Performing Arts and Art & Craft spread across two academic years.

A60. How was the sample size decided upon? If a formal sample size calculation was used, indicate how this was done, giving sufficient information to justify and reproduce the calculation.

Through access to usual regular teaching groups over two academic years .

A61. Will participants be allocated to groups at random?

Yes

A62. Please describe the methods of analysis (statistical or other appropriate methods, e.g. for qualitative research) by which the data will be evaluated to meet the study objectives.

Much of the data found will be qualitative as grounded theory in that themes will become emergent during the periodic analysis of the observations, journals and interviews. The Anglia Ruskin University ASD focus group has a large part to play in neutralising bias in the identification of themes, patterns and behaviours of participant students. Themes and groupings will be taken from the triangulation of data analysis of teaching as autoethnography and reflective journal juxtaposed with the ASD focus groups analysis of the participant student's anonymised semi-structured interviews.

Given that an ASD mind-set is different from my own neural typical

Mind-set the ASD focus group will assess semi-structured interviews, form thematic grouping of data from textual analysis through an autistic viewpoint.

From the triangulated establishment of themes and groupings of behaviours, feelings and concrete artwork offset with activities and pedagogical intentions from my auto-ethnographical journals it will be possible to offer a quantifiable analysis of teaching methodologies and autistic needs. Computer programs: SPSS for quantitative elements of the research. NVIVO and RefWorks will be employed to examine themes or threads from discourse analysis or clusters for qualitative analysis of semi-structured interviews, observed case studies and video diaries.

6. MANAGEMENT OF THE RESEARCH

A63. Other key investigators/collaborators. Please include all grant co-applicants, protocol co-authors and other key members of the Chief Investigator's team, including nondoctoral student researchers.

Title Forename/Initials Surname

Dr Melanie Peter

Post 1st Supervisor

Qualifications Doctorate, PHD Supervisor

Employer Anglia Ruskin University Chelmsford Campus

Work Address Bishops Hall Lane

Chelmsford

Essex

Post Code CM1 1SQ

Telephone 08451963536

Fax 08451963510

Mobile

Work Email M.Peter@anglia.ac.uk

Title Forename/Initials Surname

Dr Heather Meacock

Post 2nd Supervisor

Qualifications PHD

NHS REC Form Reference:

09/H0302/97

IRAS Version 2.3

Date: 30/07/2009 20 4493/53295/1/891

Fax 08451963510

Mobile

Work Email M.Peter@anglia.ac.uk

Title Forename/Initials Surname

Dr Heather Meacock

Post 2nd Supervisor

Qualifications PHD

Employer Anglia Ruskin University Chelmsford Campus

Work Address Bishops Hall Lane

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Essex

Post Code CM1 1SQ

Telephone 08451963536

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Mobile

Work Email Heather.Meacock@anglia.ac.uk

Title Forename/Initials Surname

Mrs Sara Knight

Post Forest School advisor

Qualifications Forest School Leader/ Tutor, M.A. Education

Employer Anglia Ruskin University Chelmsford Campus

Work Address Bishops Hall Lane

Chelmsford
Essex
Post Code CM1 1SQ
Telephone 08451963536
Fax 08451963510
Mobile
Work Email Sara.Knight@anglia.ac.uk
A64. Details of research sponsor(s)
A641.
Sponsor
Lead Sponsor
Contact person
Status:
If Other, please specify: PhD
NHS or HSC care organisation
Academic
Pharmaceutical industry
Medical device industry
Local Authority
Other social care provider (including voluntary sector or private organisation)
Other
Commercial status:
Name of organisation Anglia Ruskin University (Dr Leslie Gelling)
Given name Leslie
Family name Gelling
Address Anglia Ruskin University
Town/city East Road,
Post code CB1 1PT
Country UNITED KINGDOM
Telephone 08451962529
NHS REC Form Reference:
09/H0302/97
IRAS Version 2.3

Date: 30/07/2009 21 4493/53295/1/891

Is the sponsor based outside the UK? *No*

Where the lead sponsor is not established within the UK, a legal representative in the UK may need to be appointed. Please consult the guidance notes.

Name of organisation Anglia Ruskin University (Dr Leslie Gelling)

Given name Leslie

Family name Gelling

Address Anglia Ruskin University

Town/city East Road,

Post code CB1 1PT

Country UNITED KINGDOM

Telephone 08451962529

Fax

Email

Leslie.Gelling@anglia.ac.uk

Yes No

Legal representative of the sponsor

Contact person

Name of organisation

Given name

Family name

Address

Town/city

Post code

Country

Telephone

Fax

Email

CoSponsor

Contact person

Status:

If Other, please specify: there is no Co Sponsor

NHS or HSC care organisation

Academic

Pharmaceutical industry

Medical device industry

Local Authority

Other social care provider (including voluntary sector or private organisation)

Other

Commercial status:

Name of organisation

Given name

Family name

Address

Town/city

Post code

Country

Telephone

Fax

Email

A642. Please explain how the responsibilities of sponsorship will be assigned between the cosponsors listed in A641

A67. Has this or a similar application been previously rejected by a Research Ethics Committee in the UK or another country?

No

Please provide a copy of the unfavourable opinion letter(s). You should explain in your answer to question A62 how the reasons for the unfavourable opinion have been addressed in this application. N/A

A691.

How long do you expect the study to last in the UK?

Planned start date: 14/09/2009

Planned end date: 17/06/2011

Total duration:

Years: 1 Months: 4 Days:

A711.

Is this study?

Single centre

Multicentre

A712.

Where will the research take place? (Tick as appropriate)

Total UK sites in study

Does this trial involve countries outside the EU?

England

Scotland

Wales

Northern Ireland

Other countries in European Economic Area

No

A72. What host organisations (NHS or other) in the UK will be responsible for the research sites? Please indicate the

type of organisation by ticking the box and give approximate numbers of planned research sites:

NHS organisations in England

NHS organisations in Wales

NHS organisations in Scotland

HSC organisations in Northern Ireland

GP practices in England 0

GP practices in Wales 0

GP practices in Scotland 0

GP practices in Northern Ireland 0

Social care organisations 0

Phase 1 trial units 0

Prison establishments 0

Probation areas 0

Independent hospitals 0

Educational establishments 1

Independent research units 0

Other (give details) 0

Total UK sites in study: 1

A76. Insurance/ indemnity to meet potential legal liabilities

Note: in this question to NHS indemnity schemes include equivalent schemes provided by Health and Social Care

(HSC) in Northern Ireland

NHS REC Form Reference:

09/H0302/97

A76. Insurance/ indemnity to meet potential legal liabilities

Note: in this question to NHS indemnity schemes include equivalent schemes provided by Health and Social Care

(HSC) in Northern Ireland

A761.

What arrangements will be made for insurance and/or indemnity to meet the potential legal liability of the sponsor(s) for harm to participants arising from the management of the research? Please tick box(es) as applicable.

Note: Where a NHS organisation has agreed to act as sponsor or cosponsor,

Indicate if this applies (there is no need to provide documentary evidence). For all other sponsors, please describe the arrangements and provide evidence.

Anglia Ruskin University:

U.M. Association Ltd and excess cover providers led by QBE Insurance (Europe) LTD
Employers liability Policy

Number:ELY 108951496/007 Period of Cover 1st August 2008 31

July 2009

Public and Products liability Certificate of Entry No UM007/92 Period of cover 1st
August 2008 31st

July 2009

XXXX College: (Site)

Insurer Travelers

Public liability, Employers liability, Products liability.

Policy No UC xxxxxxxxxxxxxxxxxxxxx

Period of insurance 1st August 2008 31st

July 2009

UPDATE WHEN AVAILABLE

NHS indemnity scheme will apply (NHS sponsors only)

Other insurance or indemnity arrangements will apply (give details below)

Please enclose a copy of relevant documents.

A762.

What arrangements will be made for insurance and/ or indemnity to meet the potential legal liability of the sponsor(s) or employer(s) for harm to participants arising from the design of the research? Please tick box(es) as applicable.

Note: Where researchers with substantive NHS employment contracts have designed the research, indemnity is provided through NHS schemes. Indicate if this applies (there is no need to provide documentary evidence). For other protocol authors (e.g. company employees, university members), please describe the arrangements and provide evidence.

Anglia Ruskin University:

U.M. Association Ltd and excess cover providers led by QBE Insurance (Europe) LTD

Employers liability Policy

Number:ELY 108951496/007 Period of Cover 1st August 2008 31

July 2009

Public and Products liability Certificate of Entry No UM007/92 Period of cover 1st

August 2008 31st

July 2009

XXXX College: (Site)

Insurer Travelers

Public liability, Employers liability, Products liability.

Policy No xxxxxxxxxxxxxxxxxxxxx

Period of insurance 1st August 2008 31st

July 2009

UPDATE WHEN AVAILABLE

Research includes non NHS sites (give details of insurance/ indemnity arrangements for these sites below)

Please enclose a copy of relevant documents.

B. All research other than CTIMPs

In this subsection, an adult means a person aged 16 or over.

B1. What impairing condition(s) will the participants have?

The study must be connected to this condition or its treatment. Autism, Special Educational Needs and Moderate Learning Difficulties.

B2. Justify the inclusion of adults unable to consent for themselves. It should be clear why the research could not be carried out as effectively if confined to adults capable of giving consent.

The study is about people with autism and how their learning takes place. The sample group are from my regular teaching group between 16 to 19 yrs. They have autism and are over 16 some are deemed to be unable to give consent for themselves, yet to study non-autistic people or a younger age group would not access the same data. This age group is under-researched

as most autism research has been with younger children who have autism. As a practitioner within the education of autism field I am aware of discrepancies in models based on early developmental data from early years ASD's which are not appropriate for the older groups 16-19 who's development needs are further forward. Research of this age range is necessary as to inform a more coherent form of methodology and teaching pedagogy for those with similar needs to the target or sample group.

B3. Who in the research team will decide whether or not the participants have the capacity to give consent? What training/experience will they have to enable them to reach this decision?

Kevin Burrows (CI)

Teacher of Special Educational Needs, Private Counselling Practitioner, NHS Honorary Therapist, Listed Counsellor for National Autistic Society and Play Therapy UK.

Qualifications in:

Art, Education, Autism, Ecopsychology, Groupwork, Counselling, Person centred Art Therapy, Cognitive Behavioural Therapy, Transactional Analysis, Arts Therapies, Ecotherapy and Forest Schools. in consultation with XXXCollege line managers: JaXXXXXXXXXdger:

Head of department, XXX College Essential Skills Special Educational Needs(SEN). Degree in BioChemistry, 9 years teaching and management SEN. JusXXXXXXXXXan:

Faculty line manager, XXXX College Department of Social Sciences Psychology Degree, 19 years Further Education experience. 5 years Head of Department. Research experience and teaches research methods at level 3&4.

B4. Does the research have the potential to benefit participants who are unable to consent for themselves?

Yes

If Yes, please indicate the nature of this benefit. You may refer back to your answer to **Question A24.**

In my work with 16+ groups of people with autism there seems to be a common need for teenage plus students to have a flexibility of routine and autonomy. And it might be that working in a person centred way in creative and natural environments can equip these older participant students with routines that can promote spontaneity and autonomy as these are tenets of creative and natural processes. I anticipate that being inclusive of a wide ability range of ASD

Please enclose a copy of relevant documents.

B. All research other than CTIMPs

In this subsection, an adult means a person aged 16 or over.

B1. What impairing condition(s) will the participants have?

The study must be connected to this condition or its treatment. Autism, Special Educational Needs and Moderate Learning Difficulties.

B5. Will the research contribute to knowledge of the causes or the treatment or care of persons with the same impairing condition (or a similar condition)?

Yes

B6. Will the research involve any foreseeable risk or burden for these participants, or interfere in any way with their freedom of action or privacy?

No

B7. What arrangements will be made to identify and consult persons able to advise on the presumed wishes and feelings of participants unable to consent for themselves and on their inclusion in the research?

Where participant students are deemed to be unable to consent for themselves parental consent will be sought. However to keep participants unable to give consent informed a face to face witnessed agreement using Makaton symbols and simplified language of 'social stories' will be offered. I also intend to liaise with parent / carer on at least a Bimonthly basis.

Please enclose a copy of the written information to be provided to consultees. This should describe their role under section 32 of the Mental Capacity Act and provide information about the research similar to that which might be given to participants able to consent for themselves.

B8. Is it possible that a participant might need to be treated urgently as part of the research before it is possible to identify and consult a person under B7?

No

B9. What arrangements will be made to continue to consult such persons during the course of the research where necessary?

As a reflective part of the research (Teaching lesson) and liaise with parent / carer on at least a bimonthly basis.

B10. What steps will you take, if appropriate, to provide participants who are unable to consent for themselves with information about the research, and to consider their wishes and feelings?

I intend to inform the participants who are unable to consent for themselves about the research by using (ASD) appropriate social stories and face to face/witnessed agreement using simplified language. For example 'Widget' software converts words into Makaton symbols enabling participants a better understanding of written information. I will also be informing their parents /carers with said information and consent forms as a written document.

B11. Is it possible that the capacity of participants could fluctuate during the research? How would this be handled?

This is not usual or typical but if this did happen for a prolonged period I will withdraw the participant from the study.

Furthermore through my teaching commitment and duty of care I will consult with my line manager and where appropriate refer the participant to the appropriate body E.G. college counsellor, parent, social worker.

B12. What will be the criteria for withdrawal of participants?

Should the participant begin to show signs of stress or anxiety or other inappropriate behaviour or symptoms that are seen to be caused by the research program. Interviews and other research practices will be stopped and the person will be withdrawn from the stressful situation which may involve leaving the research group.

B13. Describe what steps will be taken to ensure that nothing is done to which participants appear to object (unless it is to protect them from harm or minimise pain or discomfort).

Always inform, reassure and ask participant before practice. However there may be issues concerning progression and social development where participant students might be challenged to move on from inappropriate or limiting behaviour or routines. As part of the usual teaching program these inappropriate or limiting behaviours would be acknowledged by participant teaching, learning support staff and tutors and an individual education plan with appropriate education targets set out to be practiced within students learning. This is part of the participant student's usual day to day teaching practice and opting out for their own convenience is not usual.

However where objections are outside of their usual teaching day activities, for example the reflective video diary or Semi structured interviews then participants have the right to withdraw at any time.

B14. Describe what steps will be taken to ensure that nothing is done which is contrary to any advance decision or statement by the participant?

Participants will not be asked to do anything or have anything recorded (including images) against their prior wishes.

This will be done in a similar way to which I work in my teaching practice for example at XXX College we have students who cannot have their photograph taken. This is flagged up with all Staff involved in teaching that person. In the same way it will be noted and disseminated to other research parties.

PART C: Overview of research sites

Title Mr

First name/

Initials

Kevin

Surname Burrows

Institution name XXXXX College